COMMENTS

ON THE

TEXT OF ÆSCHYLUS.

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BY

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PREFACE.

IT may be proper to explain how these pages came into existence.

The writer does not profess much learning as to German critics. His studies in Æschylus began more than sixty years ago, with Blomfield and Schutz, and nearly ended with Dindorf. He learnt metres largely from Hermann as his great master. Until lately he had no thought of publishing. To undertake now to read up what may have been written in the last thirty-five years is for many reasons an impracticable task.

Yet since Æschylus is the poet whom I have read oftener and with greater zest than any other poet whatever, and my mind has been immensely exercised on his many corrupt passages, and by constant writing in the margin of my copies the materials of a little book accumulated, the wish naturally arose of bequeathing my thoughts to our classical school. Where I fail to convince, I can do no harm; and in so far as I convince, I·hope something is gained for truth and for enjoyment of the noble poet.

I owe much to the erudition of Blomfield, and highly respect his labours. This respect does not forbid the avowal that the logic of all Porson's school is apt to be

perverse.   They seem to think that in a corrupt passage
an editor may alter a termination or make a transposi-
tion, almost *ad libitum* : this is never called "audacious":
but from altering the radical part of a word they shrink
reverentially.   To change μακρῶν into μακροὺς would
not startle them; but to change into νεκρῶν, is too bold
with them.   This is one type of their scrupulosity.
Another type is eminent in Scholefield chiefly; who,
though quite aware of the enormous mass of false read-
ings transmitted by copyists, yet so dreads to alter the
text, that if by strained interpretation and by imputing
wretched composition to a most vigorous and careful
poet, he can somehow hammer out a meaning, he will
say : "How much better thus to interpret than to
amend?"   I account such an editor, however learned
and conscientious, to be a virtual slanderer of the poet,
who could not write such stuff as is foisted upon him.
I entirely agree with Scholefield in deprecating change
when the text is reasonably good.   That great genius
Bentley went astray in Horace and Milton, seduced by
his own ingenuity.   But to avoid this error is no praise,
if we are timid out of place, and defend a text which
would have been a disgrace to the poet.   When a pas-
sage is *certainly* corrupt, changes not obvious may be
justly proposed.   I further profess an inveterate re-
pugnance to the school of Procrustes, whether German
or English, which would enforce uniformity on the
Tragedians.   Greek poets, like our poets (I make no

doubt), loved freedom, aimed at originality, studied
variety, avoided prosaic grammar and prosaic formulas,
and did not severely restrict themselves either to
common Attic formulas in the dialogue, or to mere
Doric in the songs. If the traditional text is otherwise
satisfactory, to cook it into uniformity of dialect seems
to me illegitimate. To make the structure exactly that
of Attic prose, was possibly the very thing which the
poet was shunning. By all means let no weight be
given to MSS. or old editions when they make nonsense
or poor sense, or weak composition with bad structure,
or wrong emphasis, or bad metre, or stanzas that ought
to respond, but do not respond. But where none of
these defects are imputable, I think the closer we follow
their detail as to *dialect*, the better. In many single
words, the common Greek form has a fuller sound than
that which is specially Attic. Linwood informs us that
he systematically, and *without notice in detail*, alters εἰς
to ἐς whenever the metre allows him! So ἐλαία, κλαίω,
αἰεὶ are altered to ἐλάα, κλάω, αἐὶ. For aught we know,
the poet carefully selected the better sounding forms.
For Ionisms Hermann has sometimes stood up; yet even
he and Dindorf change ὑπείροχον to ὑπέροχον. [Blom-
field says : ὑπείροχον *omnes* præter Hermannum et
Burneium.] Blomfield on Agam. 17 (2nd ed. 1822)
well defends " κλαιω καιω et similia."

Transposition *must* sometimes be approved; but in
nothing has Porson himself shown to less advantage.

Where the words of a passage are continuously corrupt, transposition is the least plausible mode of relieving it. But to change Ἄτλας ὁ χαλκέοισι νώτοις οὐρανὸν into Ἄτλας ὁ νώτοις χαλκέοισιν οὐρανὸν seems to Porson not at all audacious.

After the immense wealth of learning and acuteness expended on the text of Æschylus, one might have hoped for stable advance. It is quite a discouragement to find in the third edition by the accomplished Dindorf, how often, as if in despair, he reproduces notorious error, and how often his conscious ability leads him into most needless liberties. When a text is certainly wrong, the main point for a corrector is, if possible, to detect the *seat* of error. Metre is here an invaluable help, and antistrophic law is of immense value as limiting admissible conjectures. The laws of metre are less obscure in Æschylus than in Sophocles or Euripides. Sometimes even where a whole line is lost, yet if we know exactly how much is lost, the very words of the poet may be recovered with great probability. A type of this is Wakefield's insertion after Eumenides 49,

$$[\text{οὐδ' Ἁρπυίαισι, τὰς γὰρ ἐπτερωμένας}]$$

I venture to claim the same, for a few of my supplements of hiatus; where Antistrophic law limits possibilities severely, as in Supplices 356, 569.

The method which we all follow in reading a badly-

written letter must be our resource with a corrupt text,
when various edd. or MSS. fail. We skim through the
context and try to gather the general sense. Reading
some words clearly, we try how to supply those which
we cannot read. It constantly happens that the true
word is extremely unlike that which is written for it;
yet as to *length* they are almost sure to be alike and
generally as to the number of letters. Printers, in
printing what they do not understand, make ludicrous
blunders, but seldom alter the length of a word. A
copyist nevertheless *may* do so by his eye glancing to a
wrong line: then he generally produces a repetition.
This has (to me most manifestly) happened half a dozen
times in Æschylus: thence some critics deduce *a law*,
that he was a careless composer, and fix upon him most
needlessly a like blot in new places. Repetition is by
no means *always* wrong or unmeaning; yet such passages
are pressed into the argument, as if the critic were
bent on damaging the poet's credit.

Where words are evidently deficient, I hold it to be
the duty of an editor, *if he can*, to aid us by filling the
gap *plausibly*, but of course within brackets. I wish
also for three kinds of mark; first, what Porson gives,
an obelus † where the text is judged *certainly false*;
secondly, what Scholefield gives, an asterisk * where
the editor has admitted a conjectural change which he
approves: and between these, thirdly, a mark to denote
a *suspected* error. Dindorf gives us no such help; and

what is very delusive, makes, for mere metre's sake, changes of the text which leave it without reasonable sense.   Possibly one who works through his volume of notes will find full explanation; but to *read* such a text brings no pleasure, but only vexation, in the obscure passages.

In 1859 I printed and privately circulated a paper with many of the corrections now proposed; also others, which I withdraw, replaced (as I hope) by better suggestions.

While I am about it, I think it worth while to add a few attempts on the text of some other Greek plays, made chiefly in years gone by.

F. W. N.

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PERSAE.

Referrers on to Blomfield's lines -

ERRATUM.

P. 44. Supplices 979. Ἄνθος, as Spondee in 4th foot, is metrically wrong. For ἄνθος μένειν (florem opperiri) substitute σᾶ μένειν (salva manere).

national pride." Xerxes in Herodotus recites his pedigree from Achaemenes. *Perhaps* πατρωνύμιον, though here obscure, means, *which counts ancestral descent*, so that the verse is equivalent to

τὸ Ἀχαιμένιον γάνος ἡμέτερον.

v. 157. προσπιτνῶ old text. Something is defective. Simpler than Blomfield's suggestion is [ταύτῃ] προπιτνῶ.

v. 280. διπλάκεσσι. Four interpretations are given: 1. *cloaks* or *tippets*. But men do not fight in them. 2. *double ship-planks*. But corpses could not hold fast upon them. 3. double planks here means *ships*. But slain warriors in the

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PERSAE.

v. 100. σαίνουσα of Blomf. is well changed to ποτισαί-
νουσα by Hermann, and by some one else αρκύστατα into
ἄρκυας Ἄτα. But Dindorf wonderfully cuts down σαίνουσα
τὸ πρῶτον παράγει into παρασαίνει.

v. 151. Blomfield calls πατρωνύμιον *barbarous*, and tampers
with the text in the spirit of Procrustes, while confessing that he
does not understand it. Pindar has ἐπωνύμιος, and as I think
Æschylus himself in Suppl. 45. But what of the *meaning?*

First of all, I want γάνος for γένος. The eye of the copyist
was perhaps caught by -γενὴς. Γάνος is here the "object of
national pride." Xerxes in Herodotus recites his pedigree from
Achaemenes. *Perhaps* πατρωνύμιον, though here obscure,
means, *which counts ancestral descent*, so that the verse is
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ship-planks.* But corpses could not hold fast upon them. 3.
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ships would not be wave-washed. Nor is any example given
of δίπλαξ for a double plank : qu. *a catamaran?* 4. *surges.*
This is just the sense which we want; but to get it out of
"a double surface" is truly hard. I conclude that the word
is corrupt. My nearest conjecture is :

$$\pi\lambda\alpha\gamma\kappa\tauο\hat{ι}ς \ \delta\grave{η} \ \pi\epsilon\lambda\acute{α}\gamma\epsilon\sigma\sigma\iota\nu.$$

Δη, Δι sounded alike to the moderns. Πέλαγος, *a flood*, is
near in sense to our word *surge*, which gives a fair translation of
ἁλὸς πελάγη. Δὴ may be rendered by *Lo!* as if the speaker
had the scene before his eyes.

v. 384. κώπης ἄναξ, the boatswain?

v. 560. οὕτω ἀβλαβὴς rather surprises one, yet has nothing
wrong in it. Οὕτω means: "What *was the use* of Darius
saving his soldiers' blood, *if it is now to be so lavished?*"
Οὔπω, *not yet*, spoils the sense. We rather need οὐκέτι.

v. 620. θαλλούσης †βίον justly offends Blomfield; but his
χεροῖν so far separate from πάρα cannot be right, nor does
Dindorf's ἴσον recommend itself. Θαλλούσης νέον is less
objectionable, or indeed θαλλούσης νέοις.

v. 637. ἄκος appears excellent. Dindorf retains it. Pauw
and Blomf. change it to ἄχος. If the ed. had ἄχος, should
we not justly wish for ἄκος?

v. 644. διαβοάσω. The abruptness seems to denote some-
thing wrong. I should rather expect διαβοῶντος, agreeing
with μου.

v. 656. Δαρεῖον οἷον ἄνακτα Δαρειάν. Schutz proposes
θεῖον for οἷον (words confounded in Choeph. 387, it seems).
Δαρειάν is of course corrupt, but no transcriber would have
written it for Δαρεῖον. My notion is that the poet wrote
Παρσιᾶν, with the native sounds, and that the line was δαίμονα
θεῖον, ἄνακτα Παρσιᾶν (σι for English *sh*).

EXCURSUS ON ἐποδώκει, v. 662.

To inquire what this strange word ought to mean, we must consider what the poet's argument requires. He has just extolled Darius for not squandering lives in war. He adds, that " Darius was *called* θεομήστωρ, nay, he *was* θεομήστωρ :" what is the proof ? ἐπεὶ στρατὸν εὖ ἐποδώκει,—a virtue different from, and, it seems, greater than what was previously named.—What virtue can it be ?

If he had organized the army more wisely than his predecessors (of which we know nothing), it might have been celebrated as εὖ διῴκει,—a correction approved by Paley. But such a virtue, if it existed, would not strike the imagination, nor would διῴκει be liable to degenerate into ἐποδώκει. The poet ostensibly must have used a rare or newly coined phrase, puzzling to copyists. The virtue must have been so new to the Greeks, as to elicit from the poet some new verb.

We read that the later Parthian and Persian monarchs habitually transferred their encampments to summer and winter quarters. This earlier Persian dynasty had certainly a considerable standing army, which indeed the institution of the ἀθάνατοι attests, and their wars had so little cessation, that an army of reserve was probably always in the field at home. To preserve the health of troops, a frequent change of camp was of high avail. May not Æschylus have here ascribed to Darius " wise regulation of home-encampments"? The Greeks having no such permanent armaments, the sagacious distribution of these masses may have struck the poet as a higher merit than victory ; which, as Philip II. of Macedon felt, depended on his soldiers as much as on himself.

To coin such a verb as στρατοπεδοκινέω is not every one's

right. Somewhat later, historians have στρατοπέδαρχος and its derivatives. Our poet *may* have applied this epithet to him who guides the changes of camp: then using *tmesis* on the verb, instead of ἐστρατοπεδάρχει σοφῶς, he may have said, στρατὸν εὖ ἐπεδάρχει. *If* he so wrote, no one would be surprized at the copyists modifying the strange word into the still stranger ἐποδώκει.

But another possibility has occurred to me; indeed, is an old fancy.

Closer to εποδώκει stands πεδῴκει, and Æschylus some-times uses πεδα in composition for μετα, as in πεδάορος, πεδάρσιος, πεδαίχμιος. Scott and Liddell cite πέδοικος for μέτοικος Æsch. Fr. 45 (I have not found the place). The poet is said to have learnt this πεδα (I think) from Sicily. An army, I suppose, might be said μετοικεῖν in the sense of *change its encampment* or *migrate;* and the commander, to μετοικίζειν it. In Theocritus ἔμ᾽ ἀποικεῖ means "he causes me to dwell afar," for ἔμ᾽ ἀποικίζει. Why not, when in Attic διοικέω is transitive? (I find no instance of οἰκόω for οἰκίζω). It is possible,—but I pretend no more than a possibility,—that πεδοικέω, as a Sikeliot verb, was transitive, like ἀποικέω. If this is not to be accounted too wild, πεδῴκει in the sense of "*he habitually caused to migrate*" will untie our knot without the *tmesis* which my first solution postulates.

v. 669. βάσκε πάτερ ἄκακε Δαρειάν. I am bound to see Παρσιάν, as before, in the last word. Ἄκακε does not recommend itself in metre or sense. It means *simple-hearted, guileless;* not a probable epithet here. Since the Scholiast interprets by βάσκε καὶ πορεύθητι, and omits πάτερ, writing only ὦ δέσποτα, I infer that his copy had βάσκ᾽ ἴθι περ, in Homeric form. In no other place does βάσκε stand alone;

and I learn that in MSS. π̄ρ is often written for πάτερ. In entreaty, περ ('by all means'?) can be used; as in Iliad 508, ἀλλὰ σὺ πέρ μιν τῖσον. Thus I conjecture βάσκ' ἴθι περ σὺ [˘ − ˘] Παρσιᾶν. Of the lost noun we can only know that it was probably unusual, with a double sound of *k*. I think of μάκαρχε, which is not in our dictionaries, and well might puzzle. It represents μάχαρχε, equivalent to the familiar πολέμαρχε. Χε, κε both sound now as our *tchay*.

βάσκ' ἴθι περ σὺ, [μάκαρχε] Παρσιᾶν, gives here the most probable rhythm (with σι for our *sh*).

v. 670. For this corrupt passage we lose antistrophic guidance, but the first line being dactylic, I presume the same of the two following:

τί τάδε δυναταδυναταπεριτᾳ
σᾷ δίδυμα διάγοιεν ἁμάρτια;

Blomfield excellently leads correction by δι' ἄνοιαν for διάγοιεν. I complete the dactylic line by accusative διδύμαν.

In the preceding line I write δείν' (*i.e.* δεινὰ ἁμάρτια) for δυν after τάδε. This is no liberty in a corrupt passage, since δειν and δυν have long been pronounced alike in Greece.

Απεριτᾳ ought to be a Bacchic foot and contain a noun with which σᾷ agrees. Therefore I write first:

τίς τάδε δειν' αταδυνατ' ἐπ' ἀρχᾷ
σᾷ διδύμαν δι' ἄνοιαν ἁμάρτια;

and seek for a Greek verb here plausible, which will yield the meaning: "Whó *inflicted* this dreadful penalty on thy empire on account of double folly?"

Ἐνετείνατ' perhaps will do; *intensified?* metaphor from screwing up a musical string. A trifle closer to the letters is ἐτιτήνατ' from τιταίνομαι, a verb less likely to be discovered: in so far, deserving preference.

But what is the double infatuation? Clearly, the risking land forces as well as naval. See *vv.* 76-78, διχόθεν κ.τ.λ. Yet nothing is here said of the land force! Surely the poet must have written something equivalent to:

[πεζῶν μὲν γὰρ ὄλωλε στίφη
μυρία] πᾶσαι δ᾽ αὖ γᾷ τᾷδ᾽
ἐξέφθινται τρίσκαλμοι
ναῆς ἄναῆς ἄναῆς.

v. 671. καινά τε, evidently false. I propose κοινάλγη, which suits metre as well as sense.

v. 799. ὑπερκόμπους, of the old text, seems to me quite unblameable, and to give better sense than ὑπερπώλους of the Medicean: ὑπερπόλλους ἄγαν of Dindorf is a little overdone.

v. 834. "κεχρημένοι, Ald. Rob. Turn. MSS." So writes Blomfield: yet he adopts κεχρημένον, from Schutz, who deduced it from the Scholiasts. A Scholiast can but show us what the MS. before him contained, and does not compel our acceptance of it. Inasmuch as passages in Euripides prove that κεχρημένοι with a dative means *usi*, and with a genitive means *indigi*, it remains for us to choose which sense best suits the line before us. "*Using prudence,* correct him," seems far more natural from Darius concerning his imperial and imperious son, than "Correct him, since he is deficient in prudence." I therefore prefer the old text κεχρημένοι.

v. 860. ἀκάκας, a word without authority. Blomfield suggests ἀκάμας, *indefessus*, an epithet most aptly applied to this king; who, beside his great military deeds, first organized on a regular system the finance of the empire and established royal ἄγγαροι.

v. 864. πρῶτα μὲν .... ἠδέ νόμιμα τα πύργινα πάντ᾽ ἐπεύθυνον.—Hermann's νομίσματα would deserve welcome, if it really cleared up the passage. But as it does not, it is

better to study *rem integram*. I have so often changed my mind, that I am bound to be very diffident in this extremely difficult sentence. The first difficulty is as to structure. With Scholefield, νομίσματα is *nomin.* and πάντα is *accus.* Ἠδὲ is found once in Euripides, joining two nouns; not even once in Sophocles. In Æschylus it nine times joins simple nouns or adjectives, and once (Choeph. 1012) two infinitives. It *never* joins two sentences that have different nominatives. Scholefield's structure always seemed to me unplausible. With ἠδὲ I expect a verb in the same number and person as ἀπεφαίνομεθ'. *Metrical* reasons do not quite forbid this. Ἐπεύθυνον is sounded ἐπέφθηνον by the moderns; therefore ἐπέφθημεν, from ἐπιφθάνω, deserves *trial*. It is not so energetic as *outstrip;* but it may mean "attain unto," "equal in swiftness." Νόμιμα and Νόμημα are identical in sound with the moderns; which suggests to *try* δρόμημα. Then (πύργινα being a word of which Blomfield seems to despair) I alight on *a conjecture*, ἠδὲ δρόμημα τὸ πυργενετᾶν ἐπέφθημεν. "We [now Regents of the land] used to be displayed [in our early manhood] as chief persons in an approved army, and *equalled the running of the fire-born.*" Who are they in Persian mythology? meteors? or angels? or winds? In Hebrew estimate, Psalm civ. 4, the three are much the same. Perhaps therefore also with the old Persians. To have the qualities of an Achilles, was, no doubt, a high excellence in a Persian leader; even Alexander the Great coveted them. Our poet *may* have thought fit to ascribe swiftness to the πιστὰ Περσῶν.

Every attempt that I have made to correct πύργινα by slight change is checkmated by some other equally slight and equally plausible. But πυργενετᾶν, being unique, may be presented for criticism. *Meteors* is a safe interpretation.

I may be asked: "Is it absolutely necessary to go as far as δρόμημα?" Well: if we can keep νόμημα, I am satisfied. Try νόμευμα or νόμισμα. The initial consonant in *spoken* language is more marked than the rest; but by no means always so in writing. ΔP *might* by accident be very like N.

v. 869. A word measured by a Dactyl, is deficient. Before οἴκους the preposition ἐς must be displaced *metri causâ*. Blomfield did not see that εὖ πράσσοντας agrees with οἴκους. To fill the hiatus is obvious. Νόστοι δ' ἐκ πολέμων ἀπόνους ἀπαθεῖς [τ' ἄνδρας ἐς] εὖ πράσσοντας ἆγον οἴκους.

Blomfield's ἄγαγον for ἆγον is a wrong tense.

v. 921. To say to the king's face that *he has slain* his soldiers, is a bold utterance of grief; but to add that "he has packed Pluto with Persians," is incredibly coarse. To evade it we *must* condemn αἴδου. No milder remedy is possible than αἰνῷ, which yields "*dire harnesser* of Persians," σάκτορι from σαγὴ, *panoply*.

v. 922. Αγδαβαται. Blomfield excellently deduces from Herodotus vii. 83 that the word ought to be Ἀθάνατοι, which to the copyists seemed here impossible. Herodotus reckons them among the πεζοὶ, which sets aside Heath's ἱππόβαται, or any such substitute as Ασπόβαται. Blomfield's correction is to me beyond dispute. Scholefield's panegyric of αἰδόβαται implies that he supposes Αἴδης to be a place!

v. 923. †γὰρ φύστις. The explanation of this by Scholiasts, from φύρω, does but show how ancient is the corruption; for πάνυ φύστις, *miscellaneous*, is the opposite of what is needed. Herodotus tells us that these Immortals were distinguished by gold ornament; probably by gold lace like that of modern general officers. Therefore the poet's *sense* is probably attained by:

$$\pi\acute{a}\nu\upsilon \ \chi\rho\upsilon\sigma\hat{\omega}\tau\iota\varsigma \ \mu\upsilon\rho\iota\grave{a}\varsigma \ \grave{a}\nu\delta\rho\hat{\omega}\nu$$

Χρυσώτης is in our dictionaries. The very rare feminine might well fail of being rightly copied.

v. 926. Ασία δὲ χθὼν, βασιλεῦ, †γαίας. To join βασιλεῦ γαίας with Schutz seems to me a very feeble proceeding. If, as Blomfield suggests, Ασίας χθὼν γαίας be good, it yet cannot admit βασιλεῦ between χθὼν and γαίας. My idea is, that γαίας hides a lost participle, such as κλαίουσ'.

v. 939. Λαοπαθῆ †σεβίζων ἀλίτυπά τε βάρη. The strophe has a double dochmee. For σεβίζων we need an Iamb, as δύαν or βοῶν, nor is its sense at all apposite. But no other word in the line is open to just attack, and I feel bound to assume that all is sound except σεβίζων. If σέβων were in a MS., what copyist would alter it to σεβίζων, manifestly *contra metrum?* I could sooner accept any word with *four consonants* and ending in ων. Though βάρος πημονῆς is good, yet βάρη alone is not natural for *griefs*. I expect βάρη δυᾶν or βάρη πημονῶν. A genitive plural is here most in place. Might not, by some strange fatality, στόνων degenerate into σεβίζων?

Λαοπαθῆ στόνων ἀλίτυπά τε βάρη involves less objection than any other substitute imagined by me. The contrast is between misery of the common people and loss of fleets by the State.

v. 940. I stop after βάρη. The structure then is *as if* for πόλεως γέννας the poet had written an equivalent Περσεπολιτοῦ. Perhaps he *could* not; for in Greek Πέρσαι, or (for distinction) Πέρσαι-πόλις, was the name of Darius's new capital (ἄστυ τὸ Περσῶν of v. 15). Πόλεως γέννας is here obscure in syntax, weak in emphasis, and so unlikely from our poet, that on comparing Μαριανδύνου I am driven to believe in a contrasted Περσαιγενετοῦ coined for the passage. Over Πέρσαι would naturally be written for explanation, πόλις (a city)

γέννα (a special race or clan; *not* Persians generally) or indeed πολεως, γεννας : whence the received text. To the dirge as if from a hired foreigner this second (half) chorus sets forth, as in climax, his genuine sorrow as a native of the city Πέρσαι.

v. 941 is a lame Paroemiac, and δὲ comes ill as fourth word of the sentence. The school of Porson readily forgives transposition, and would account κλάγξω γόον αὖτ᾽ ἀρίδακρυν a very mild change. But what could lead a copyist, who had this good Paroemiac before him, to turn it into a doubtful one (though the metre is among the commonest) and to intrude the vexatious δέ. I can more easily believe that δ᾽ αὖ γοον rose out of δυρμὸν illwritten and not understood. To pursue my thoughts by argument might be waste of effort. However, let my reader ponder over

Περσαιγενετοῦ πενθητῆρος
κλάγξω δυρμὸν παλίδακρυν.

I suppose Περσαιγενέτης to be the nominative, as in γηγενέτης, αἰθρηγενέτης.

v. 942. This second strophe and its antistrophe involve much doubt. In the old books

Ἰώνων γὰρ ἀπηύρα Ἰωνων	ὀλοοὺς ἀπέλιπον Τυρίας
ναύφρακτος Ἄρης ἑτεραλκὴς	ἐκ ναὸς ἔρροντας ἐπ᾽ ἀκταῖς
νυχίαν πλάκα κερσάμενος	Σαλαμινίασι, στυφελοῦ
δυσδαίμονά τ᾽ ἀκτάν.	θείνοντας ἐπ᾽ ἀκτᾶς.

Ἄρης experiences the prowess (?) of the Ionians. But *what* Ἄρης? Further, ἀπηύρα ought to be ἀπηύρατο according to Prom. 28, which suggests ἀπηύρατ᾽ with vowel following. Is it possible, that since the Asiatic Greek galleys were pressed into the war by the Persians, Xerxes here lessens Persian dishonour

by saying that Greeks were beaten by Greeks? Then we should have sense in Ἰώνων γὰρ ἀπηύρατ᾿ Ἰῶν | κ.τ.λ.

What ἐτεραλκὴς means, is obscure. If from Herodotus we render it, "having alternate success," it here comes on us as a novel fact. In the Iliad it seems to mean "reinforced." Blomf. strangely translates it : *aliis victoriam cedens.* May it here mean, "aided *by Tyrians*"? Nay, but I now see, the poet must have written, τυριαλκὴς, for this very sense.

In the antistrophe (ὀλοοὺς ἀπέλιπον Τυρίας) the ὀλοοὺς is tautological with ἔρροντας. Blomfield shortens to ἔλιπον. Dindorf's imperfect tense ἐπέλειπον is not plausible. Provisionally, I try ἀνόλβους ἔλιπον Τυρίας, after which the metres have no particular fault. Ἄρης in 943 is a Spondee.

v. 944. For νυχίαν, which is a gratuitous epithet, Blomf. well suggests μυχίαν. But κερσάμενος remains doubtful. Can it really mean "having mourned over"? a very feeble sense. Γευσάμενος would do, if in poetry of this age it could take an accusative.—What of the future tense κλαυσόμενος, κλαίειν being idiomatically opposed to χαίρειν? But ἐπ᾿ ἀκτᾶς at the close, after ἐπ᾿ ἀκταῖς, is incredible. To change to ἐπαχθῶς would need no apology, were not ἀπεχθῶς so specious. For στυφελοῦ we finally need στυφελαῖς. The comma preceding it must be replaced by one after ἔρροντας.

v. 996. ἑπόμενοι seems to be interpreted passively by Blomfield. I think we must explain ἔταφον, as equivalent to ἔθαψαν, and join ἀμφιεπόμενοι in thought.

PROMETHEUS.

v. 2. The old text is ἄβατον, *untrodden,* which Porson marked with an obelus. We have to guess at his reason. Did he possibly think the poet contradicted himself by calling *the same land* " the *pathway* of Scythians, and an *untrodden* wild"? It is possible : for the same cause seems to lead to inventing *for this passage only* as a sense of οἶμος, " a strip of land." To relieve the poet from this imputation, the reading of ἄβροτον for ἄβατον may have been invented. Yet there is nothing in the Greek absolutely to forbid, as free interpretation, " *To the left* we see a war-path of the Scythians ; *to the right* an untrodden wilderness." But a wilderness of rock passed rarely by roaming tribes might be called simply *untrodden.* To correct the poet on this ground can hardly be approved. Blomfield informs us that Phavorinus illustrates ἀβρότη νὺξ of Homer by ἄβροτον εἰς ἐρημίαν of Æschylus. If this showed Phavorinus to have ἄβροτον in his copy, it would not prove ἄβατον to be wrong. Greeks, however learned, were particularly weak as to Etymology. Modern scholars interpret ἄβροτος (as an epithet of ἔπη in Sophocles and νὺξ in Homer) to mean Immortal. No clear instance can be found of its meaning *destitute of mortals ;* and it may be feared that Phavorinus was misled by a false etymology of ἀβροτάζω, which is not derived from βροτὸς, but from ἁμαρτάνω or ἤμβροτε.—Scholefield will not yield up ἄβατον. I think he is right.

v. 49. ἐπράχθη. Stanley conjectured ἐπαχθῇ. Hermann applauded : Blomfield accepted : Dindorf adopted. Yet in his

third edition Dindorf goes back. Scholefield defends ἐπράχθη. The aorist seems to me scarcely tolerable.

v. 218. καὶ Γαῖα ... Is not this line obtrusive? Θέμις, mother of Prometheus, is *daughter* of Γαῖα (not identical with her), in Eumenides 2 and in Iph. T. To account for a line creeping in, is not always necessary, nor possible.

v. 362 [354 Dind.]. πᾶσιν ὃς ἀντέστη θεοῖς.—Gaisford blotted out πᾶσιν and wrote ὅστις for ὃς. Porson approved, and Blomfield adopted. Of course the Anapaest in the fourth foot offends: but roughness in metre is better than weakness in sense, even if ὅστις may mean *quippe qui*. "Typhos, who opposed gods," (a thing which Homeric Heroes did, and with high credit,) is too feeble for our poet. We cannot afford to lose πᾶσιν.

Dindorf felt this, but his remedy is even worse. He prints as from the hand of Æschylus ἀνέστη, *he stood up*. But ἀναστῆναί τινι means to rise from one's seat *in honour* to some one. Is it credible that the poet would select so ambiguous a term, even if it might be used for a *hostile* rising? Il. 7, 161 and Il. 23, 365 prove nothing. To rise up in emulation as at public games has in it the element of honour. "Typhos, who *arose* to all the gods," ought not to be obtruded on the poet.

The conjecture of Burgess, named without comment by Blomfield, to me is very plausible: Τυφῶνα θῆρ', ὃς ... For θὴρ is an epithet characteristic of the hundred-headed Typhon; θοῦρος is applicable to any hero or god. But ἀντέστη is still somewhat weak. We need rather an ἐπανάστασις. The phrase

Τυφῶνα θῆρ', ὃς πᾶσιν ἐπανέστη θεοῖς—

is not assailable as non-Aeschylean.

v. 432 [425 Dind.] μόνον δὴ πρόσθεν ἄλλον ἐν πόνοις |

δαμέντ' ἀκαμαντοδέτοις Τιτᾶνα λύμαις. With extraordinary unanimity critics change ἀκαμαντοδέτοις to ἀδαμαντοδέτοις. All the (old) editions, says Blomfield; every *codex* but one, says Scholefield, have ἀκαμαντο—. To introduce the alliteration δαμέντ' ἀδαμαντ— when no logical relation is intended, obtrudes a blot on the poet. But (it is urged) in *v.* 152 he has the phrase ἀδαμαντοδέτοισι λύμαις. True: and that is why *we ought* NOT to push it in here. Our poet is not an Epic ballad singer. The two datives πόνοις and λύμαις are in themselves suggestive of corruption. Ἀκαμαντοδέτοις with good reason is condemned; but the error seems to lie in δέτοις, not in ἀκαμαντα, which is an excellent epithet for Atlas. Tentatively, for δέτοις I propose δέμας. My belief is that λύμαις ought to be λυγροῖς.

v. 434. We continue Τιτᾶνα λυγροῖς εἰσιδόμαν θεῶν.— The metre of this passage is not Choriambic, but (as I think) is the metre based on Iambic and Dactylic Penthemimeter. On *metrical* grounds I prefer εἴσιδον ἀντιθέων. Indeed ἀντίθεος is a good epithet for all the Titans.

But what follows is certainly defective. Atlas could not groan under the Earth. He stood on the Earth. If σθένος somehow imply *earth*, a verb is lost, and the phrase οὐράνιόν τε πόλον makes this almost certain. The mythos of the Odyssey says that Atlas knows the depths of the sea (*i.e.* his feet rest on the bottom of the sea), and he keeps Heaven and Earth apart (ἀμφὶς ἐρύκει). Our poet does not follow the Odyssey closely, but he must have had the passage in his mind. Σθένος for mere inactive weight is (I believe) unparalleled. If words are lost, we cannot hope to recover the real original, but only to discern possibilities. For σθένος, χθονὸς is a plausible substitute, as in 349 concerning Atlas, οὐρανοῦ

τε καὶ χθονός. May not the poet have used the Odyssean noun κραταιΐς and written χθονὸς κραταιῖν᾽ for the *hard material* of the bottom of the sea? This would naturally degenerate into σθένος κραταιὸν.

If a Penthemimer Dactylicus be lost after αἰὲν (as metre and sense suggest to me), it can of course be filled by different conjectures. I think of ποσσὶν ἔνερθε πατεῖ, and λὰξ κατέχει στιβαρῶς. The former wants συνάφεια. But sense and metre are satisfied by

<div style="margin-left:2em">

μόνον δὴ πρόσθεν ἄλλον ἐν πόνοις

δαμέντ᾽ ἀκάμαντα δέμας

Τιτᾶνα λυγροῖς εἴσιδον ἀντιθέων

᾽Ατλαντ᾽, ὃς αἰὲν [λάξ τε πατεῖ στιβαρῶς]

ὑπείροχον χθονὸς κραταιῖν᾽,

οὐράνιόν τε πόλον νώτοις ὑποστενάζει.

</div>

With what propriety Dindorf changes ὑπο to ὀχῶν I do not understand. Γᾶς is inserted after σθένος in Dindorf.

v. 471. I prefer σώμασιν of the old text to Dindorf's σάγμασιν.

v. 545. τόδ᾽ ἐμμένοι. Here τόδε means τοῦτο, the principle already enunciated. Indeed τοῦτ᾽ would respond more closely to γνώμᾳ σέβει. In this metre long syllables prevail, wherever admissible.

v. 542. Porson's ᾽Ωκεανοῖο for ᾽Ωκεανοῦ damages the metre which he meant it to aid. In the antistrophe I supply διακναιόμενον [καὐθαιρέτοις] which answers to πᾶτρος ἄσβεστον πόρον.

v. 557. ἰδίᾳ is defective in metre. I cannot follow Dindorf

into αὐτόνῳ, nor does Burney's ἐν ἰδίᾳ seem natural.   What
of [σᾷ σ]ὺ δή?

v. 565. A word is lost, not before γένος but after οὔποτε.
Dindorf needlessly makes two changes for one.   We need some-
thing like

οὔποτ' [ἀφαυραὶ] | τὰν Διὸς ἁρμονίαν | θνατῶν παρεξίασι
    βουλαί.

v. 595. Rather than alter with Elmsley τηλέπλαγκτοι to
τηλέπλανοι, I would write in the antistrophe ἐτητύμως for
ἐτήτυμα.   True, in v. 604 πολύπλανοι may be the better text;
but to contend for uniformity rests on false principle.

v. 698. Λέρνης ἄκρον τε, old text.   Scholefield retains it,
and explains it of *cliffs*.   Why indeed not?   In summer heat
even here we see cows pass the day either far out on the
sand or on the tops of rocks, courting the breeze which drives
off the fly.

v. 875. The word ἐπώνυμον convicts γεννημάτων here, as
ῥυσίων in Suppl. 314.   It is possible that here the poet wrote
ἐπώνυμον δὲ τῶνδ' ὁσιογεννημάτων.   This differs from the
received text by a letter only, and if so written, was almost sure
to be corrupted into Διὸς for δοσιο.

vv. 922-933. Porson omits γάμων and πόνων, somewhat
damaging the metre, hardly improving the sense, if πόνων can
mean δρόμων.   But it is credible that *here* and in Eumen. 127.
πόνος has unduly supplanted δρόμος in the text.   [Perhaps in
Pers. 865 δρόμημα was made νόμημα.]

vv. 912-923. To omit the verb ἦν after σόφος, is a change
for the worse.   In the antistrophe a word being lost, we ought to
accommodate it to the strophe.   I propose μοῖραι [μακραιῶνες],
then no further change is needed.

v. 934 is marked ἐπῳδός by Blomfield, who tells us that Elmsley and Monk tried to reduce it to Antistrophics. He does not say where, and I have never seen their attempts. My own is as follows :

1. ἐμοὶ δ' ὃς ᾖ μὲν ὁμαλὸς,
     ὁ γάμος ἄφοβος·
	1. ἀπόλεμος ὅδε γ' ὁ πόλε-
	     μος, ἄπορα πόριμος·

2. οὐδὲ δέδια μή θεῶν του	2. οὐδ' ἔχω τίς ἂν γενοίμαν.
3. κρεισσόνων ἔρως ἀφύκτοις	3. τὰν Διὸς γὰρ οὐχ ὁρῶμαι
4. ὄμμασι προσδράκῃ με.	4. μῆτιν ὄπα φύγοιμ' ἄν.

To reduce eight continuous lines into antistrophics with so slight change from (one or other of) the old versions as is here used, seems to me clearly *impossible,* unless the poet had planned it. My principal change, quite unauthorized by the books, is θεῶν του κρεισσόνων for κρεισσόνων θεῶν. Ἀφύκτοις ὄμμασι for ἄφυκτον ὄμμα is needed *per se* and not merely for antistrophic metre. I have also written ὁρῶμαι for ὁρῶ, as in Soph. Antig. 194, Trachin. 306.

SUPPLICES.

INTRODUCTION.

Two centuries ago it was possible for an English writer to retrace the history of his native island in words nearly as follows: "In ancient times British kings ruled in all parts; but, afterwards, Saxons and Danes came in, and gradually prevailed. In consequence, first one county of Britain, then another, *became English*. Last of all in England, Cornwall laid aside its British memories, and Cornish men *changed into English*. Now what language the British spoke, I do not certainly know: but if they spoke the same language as the modern Welsh speak, they must certainly have been barbarians. For I find that I cannot understand Welsh, nor can the Welsh understand me."

If all else concerning the British tongue were unknown to a learned and intelligent Arab, we should be greatly surprised by his interpreting this passage, that the primitive British language had been "a sort of *older Saxon* which in course of generations had developed itself into English;" and that the language of Wales was *erroneously* quoted as some clue to the British language once talked over all England.

Yet the case imagined here nearly represents the statement of Herodotus concerning the Hellenizing of the *Pelasgians*. That I may not unawares garble this author, I quote from Long's *Summary* the purport of his chapter. Croesus inquires into the population of Hellas, i. 56. He finds: "The Lacedæmonians, descended from the Hellenes, are the most distinguished of the Doric stock; the Athenians, *descended from the Pelasgians*, are the head of the Ionic family. The Pelasgians

probably did not speak the same language as the Hellenes. The men of Creston and Placentum, who are of Pelasgian stock, have a language peculiar to themselves. The Attic nation, when it became Hellenic, adopted the Hellenic tongue; but the Hellenes never changed their language."

All this is very perspicuous. We may, or we may not, believe that the Athenians once were Pelasgians, talking Pelasgic. If we wholly accept his statement, the Athenians, a Pelasgian tribe, *learned* Hellenic, just as the Gauls, Italians and Spaniards learned Latin. But every one objects, that the Athenians *cannot* have learnt their Ionism from Dorians, nor was Attica ever conquered by other Hellenes. It was emphatically the ἱερὰ χώρα ἀπόρθητος by Doric invasion; therefore its Ionian language *must* have been native and primitive. We are forced to reject this part of Herodotus's statement as an erroneous *theory*, while we retain his *fact*, that the Pelasgian language was barbarous to the Greeks.

Of this fact, we have other proofs. I quote from Long's *Index* to Herodotus concerning the Pelasgians, p. cxxv.

"Their language was of a barbarous character, i. 57. They were in ancient times inhabitants of Samothrace, where they instituted the *Orgies* of the Kabiri; but afterward became inhabitants of the same country as the Athenians, whom they taught to make statues of Hermes. Their gods had no names, ii. 51, 52. After their expulsion from Attica they inhabited Lemnos, vi. 137-140, and Imbros, v. 26. The Athenians were anciently a portion of them and were called Kranaoi, viii. 44. Arcadian Pelasgi, i. 146. Pelasgic wall of Athens, v. 64. Pelasgian Antandrus, vii. 42. Pelasgians in Achaia of Peloponnesus."

Everything denotes that in religion, in habits, in art, and in

language the Pelasgians were *un*-Greek.   Herodotus (ii. 52)
learned concerning their religion *in Dodona*, which confirms
the Homeric invocation made by Achilles, Ζεῦ Δωδωναῖε
Πελασγικὲ! of which Πελαργικὲ seems to be only a fanci-
ful variation.   Before Hellenism became dominant in Greece,
and Apollo's temple at Delphi (or Pytho) the leading oracle,
notoriously the temple of Dodona was the principal sacred place,
and a Pelasgian chief deity was there worshipped, though Hero-
dotus did not know any Pelasgian name for him.   *Primâ facie*,
the language of Dodona was the language of the Pelasgi.   There-
fore the modern Albanian (Arnaut or Skipetari) seems to me
our best representative of the ancient Pelasgian tongue.—
Thucydides testifies that the language of the Chaonians was
barbarous to Hellenes, and we have no reason to doubt that
Chaonia, Molossia, and indeed all Epirus, spoke the lánguage of
Dodona.   This is approximately the area of the Skipetari.

My revered friend, the late Dr. James Cowles Prichard (whose
opinion concerning the Pelasgian race I never was able to accept),
volunteèred to me the remark, that the Pelasgian Colonies of
Italy seem always to have come across the Adriatic from Epirus.

That the Pelasgians of Attica were separated from the
Athenians by a great chasm is manifest in the tale by Hero-
dotus.   They had an art of [polygonal] building, in which the
Athenians had no experience.   To erect walls which no battering-
ram could beat down was of great avail; so the Athenians
engaged a tribe of Pelasgians to fortify their citadel, and paid
them in a gift of land under Mount Hymettus, celebrated for
its honey.   This land, bleak and barren, they cultivated into
high fertility; but the Athenians accused them of systemati-
cally waylaying and affronting their maidens.   In a new
generation severe frays arose, and a battle of races; in which

the Pelasgians were overpowered, but were allowed to emigrate in mass to Lemnos and elsewhither.—Surely this tale denotes of itself that Pelasgians and Athenians could ill coalesce into a single community. The statement of Herodotus that the mass of the Athenians were primitively themselves Pelasgians, must be a mere theory and quite erroneous; even if certain Pelasgians (viz. the Kranaoi), older inhabitants, absorbed in Ionian invaders far more numerous, became Atticized.

Did possibly the Greek Tragedians partake in Herodotus's error?

Æschylus in this play of the Supplices represents Pelasgus as king of all Greece; not of the Apian Peninsula only, but of the land of the rivers Algus (?) and Strymon [*i.e.* of all Macedonia?] the Perrhaebians and the mountains of Dodona,—that is, both sides of that mighty Pindus. This is only in the spirit of a modern poet who may put forth King Arthur as lord of all England and Wales. To quote such poetry as testimony of fact, is strange philosophy. Just as Homer represents Greeks and Trojans as understanding each the language of the other (a convenient poetical convention), so does Æschylus make King Pelasgus account himself a Hellene, and identifies the "Danaan" immigrants with Libyans. He also assigns to the people of Pelasgus popular institutions closely modelled on those of Greek democracy. This of course is quite unhistorical.

Sophocles in a fragment alludes to the Tyrsene-Pelasgians (Dionysius, i. 25). We have to interpret this double name as we best may. Thucydides, iv. 109, adds no light. It certainly cannot conduce to the conclusion that the Pelasgi were only *old Greeks*. Sophocles seems to have invented the idea that Inachus reigned both in Argos and over Southern Italy.

Euripides has a new invention. The walls of Mycenae,

which we (seemingly with good reason) may ascribe to Pelasgian artificers, he supposes to be the work of primitive one-eyed giants.   Thus Mycenae becomes the *Cyclopian* city. Nevertheless Argos in Peloponnesus is with him as with Æschylus emphatically Pelasgian Argos, as Phœn. 264, Orest. 1601, etc.   But this notion of the Tragedians (perhaps suggested by the architecture) is in direct opposition to Homer, with whom Peloponnesian Argos is *Achaian* Argos in *contra-distinction* to Ἄργος τὸ Πελασγικὸν in Thessaly.   The Pelasgians of Homer (Iliad ii. and x.) are allies of Priam, hostile to Greece.   Of course we are at liberty to believe that Cheiron the wise, and his people called Centaurs, were among those Pelasgians whom the Greeks gradually overpowered. But Homer gives no ground whatever for refusing to admit that the Pelasgians spoke a language wholly barbaric to Greece.

The ancient Greek commentators looked on Homer as Holy Writ; hence, when they found in Il. ii. 750 Peraebians living, some at Dodona, others beside a stream Titaresius which runs into the Peneius, and that both classes of Peraebians joined Agamemnon's army, they dutifully inferred that, since the poet's age, the temple of Dodona had shifted to the wrong side of Pindus!   Our learned Thirlwall is not staggered by this hypothesis, though the Homeric passage is obviously mythical. " Titaresius, a stream of Thessaly, flows out of Styx, *a river of Tartarus*"—and of Arcadia!   How little the poet of the Odyssey knew of the mountains of *Peloponnesus*, all commentators remark.   In neither poem is the great chain of *Pindus* alluded to.   The poet of the Iliad, though well acquainted with the coast of Greece, may easily have fancied that Dodona was in the basin of the Peneius, if he had never heard of Pindus.

Comments on the Text.

v. 7. γνωσθεῖσαι makes a bad Paroemiac. No one can feel confidence in a substitute, while the rest is uncertain. The old text οὔτιν᾽ ἐφ᾽ αἵματι δημηλασίᾳ pleases no one; yet the current correction οὔτινα δημηλασίαν is to me quite unnatural. Δημηλάσιος is a possible *Epic* epithet, such as in this metre an *Attic* poet might use, and its feminine may here be joined to ψήφῳ. Instead of changing it, I propose οὔδαμ᾽ (for Ionic οὐδαμᾰ) *nowise* in place of οὔτιν᾽. We have then sound metre and good sense in

$$\text{οὐδαμ᾽ ἐφ᾽ αἵματι δημηλασίᾳ}$$
$$\text{ψήφῳ πόλεως ἐξωσθεῖσαι,—}$$

v. 8 Vulg. αὐτογένητον φυξάνορα is altered to αὐτογενῆ φυξανορίᾳ with very fair sense, if αὐτογενής can mean incestuous. But how strange the termination -τον here! The emphasis of contrast makes me expect, "not driven out, but by our voluntary act"; therefore I incline to see αὐτάγρέτῳ in αὐτογένητον.

$$\text{ἀλλ᾽ αὐταγρέτῳ φυξανορίᾳ}$$

excellent *per se*, will yet require ἀσεβῆ γ᾽ for ἀσεβῆ τ᾽; but the γε would mean "*quippe* impium."

v. 28. δέξαιτ᾽ can only mean δέξαιτο Ζεὺς, slighting the other gods: and especially with plural πέμψατε, δέξαισθε seems indispensable.

v. 38. σφετεριξάμενον referred to the distant ἐσμὸν would imply a careless composer. Not such is our poet. I claim -αμένους, and by similar logic ἐπικεκλομένα in *v. 40.* There is neither motive nor excuse for bad syntax.

vv. 41-47 are not only void of syntax, but are heaped in

confusion, as if Ἰνιν and ἔφαψιν were in apposition. After Ζηνὸς we must begin a virtual parenthesis until ἐγέννασεν, within which some word for *when* is wanted, and ἐπεκραίνετο must govern ἔφαψιν.

In Pindar ἐπωνύμιος is an adjective. Here we need (for ἐπωνυμία δ') ἐπωνυμίαν agreeing with ἔφαψιν. We get the particle *when* most easily by writing ἐπέκραιν' ὅτε for ἐπεκραίνετο. This inversion of the conjunction, being rare, may have generated the corruption. But recurring to

<p style="text-align:center;">ἶνιν τ' ἀνθονόμου †τᾶς προγόνου βοὸς,</p>

we all see τᾶς προγόνου to be wrong. Not the less do I think ἀνθονόμου to be right; nor has Porson's ἀνθονομούσας plausibility. Throwing the τασπρογόνου into a heap, I inquire what unusual epithet may have misled a copyist. I guess at ψαυσίγονον "begotten by ψαῦσις," an epithet possible to this fable only. In v. 309 ῥυσίων I believe ought to be ψαυσέων, caresses of the hand. The relation of this Epaphus to the Egyptian Apis is curious and obscure.

v. 48. ὄντε cannot be rejected, though τόνδε better picks up the dropt thread.

v. 52. Hermann's splendid divination of γονέων ἐπιδείξω... γαιονόμοισιν out of the old text τά τε νῦν ἐπιδείξω... τά τ' ἀνόμοι' οἶδ' — ought to encourage boldness when confronted with nonsense.

But τεκμήρι' ἃ for τεκμήρια is a further improvement: also γενετᾶν rather than γονέων is suggested by τά τε νυν.

v. 61. †χωρῶν ποταμῶν τ' εἰργομένα. Here χωρῶν is the only word which we have a right to pronounce corrupt. Hermann's ingenuity is misplaced, when he corrects to χλωρῶν πετάλων ἐγρομένα. I do but propose χόρτων, *feeding places.*

v. 70. Old text. δειμαίνουσα φίλους. Somewhat obscure. I have thought of λιταίνουσα. (In the antistrophe ἔστιν for ἔστι δὲ improves the metre.) Δειμαίνω, *to fear*, takes the accusative in Herodotus. Here perhaps φίλους means *her cousins;* so called though hostile. Else the idea is, "dreading whether *any friend here exists* to care for fugitives."

v. 74. Vulg. ἢ καὶ. Perhaps all now acquiesce in ἥβᾳ, meaning the band of youths: then the ellipsis in τέλεον ἔχειν "have *its purpose* perfected" is a sort of modest reticence.

v. 78 Vulg. Ἄρης, φύγασιν. Perhaps ἀρησφύγασιν was intended by the poet for a single word, not unlike κρησφύγετον. Else we seem to need ἀρειφύγασιν. But what of ἀρησφύγετον in concord with ῥῦμα? This I prefer.

v. 80 Vulg. εἰ θείη Διὸς εὖ παναληθῶς! The change of Διὸς to θεὸς is truly weak. Dindorf began sound correction by ἰθείη, Ionic for Attic εὐθεία, *straight line;* but there he left us. I make no doubt that *vv.* 80, 81 were meant for a single sentence: therefore I correct to ἰθείη Διὸς ἐν παναληθεῖ—that is: "In the straight line of Jove, though perfectly drawn, the heart's desire of Jove is not easy to trace:" an utterance to this day most true and most painful.

v. 82. Ζεὺς may be understood with φλεγέθει; ἵμερος ill suits. Indeed I cannot shake off the fancy, that πάντα ought to be βροντά.

v. 93. After ἐξοπλίζει I wish a full stop. Then, to get an accusative after ἐξέπραξεν, we may alter the old corrupt τὰν ἄποινον into πάντα νόον, which suits both metre and sense. I take for granted that the excellent correction μνῆμον for ἤμενον is accepted, also perhaps Dindorf's ἀφ' for ἐφ'.

v. 101. καὶ διάνοιαν μαίνολιν gives me three little objections: καὶ is better absent; the central spondee is not in

the strophe, and slightly moves suspicion ; the sentiment in
μαίνολιν (a new word?) is too violent.   I have long had
a fancy that the poet wrote

$$\pi\alpha\iota\delta\grave{o}s\ \ \mathring{\alpha}\nu o\iota\alpha\nu\ \alpha\mathring{\iota}\acute{o}\lambda\eta\nu.$$

v. 111 Vulg. πελομένων καλῶs | ἐπιδρόμωσ' ὅθι θάνατος
ἀπῇ.   Might θανατοσαπῇ mean "rotten in death"?   Rather,
changing Π to Γ, θανατοσαγῇ, "laden with death."   Evidently
ἐναγέα must be the predicate, and the argument is, our marriage
would involve the gods in guilt.   A copula verb is demanded in
πελομένων, which I change to πέλοι ἂν οὐ, and attain

$$\theta\epsilon o\hat{\iota}s\ \delta'\ \mathring{\epsilon}\nu\alpha\gamma\acute{\epsilon}\alpha\ \tau\acute{\epsilon}\lambda\epsilon\alpha\ \pi\acute{\epsilon}\lambda o\iota\ \mathring{\alpha}\nu\ o\mathring{\upsilon}\ \kappa\alpha\lambda\hat{\omega}s,$$
$$\mathring{\epsilon}\pi\acute{\iota}\delta\rho o\mu\alpha,\ \nu\acute{o}\theta\alpha,\ \theta\alpha\nu\acute{\alpha}\tau o\sigma\alpha\gamma\hat{\eta}.$$

The triplet epithet in the last line imitates those in the strophe.
I render ἐπίδρομα *invasive.*

v. 127. δορὸς, if sound, must be coupled with ἀχείματον,
meaning, "free from the fury of the spear:" for δόμος δορὸς
cannot mean *a wooden house.*   But in neither connexion is
δορός here natural.   I think it ought to be δοραῖς, *hides;* for
the παραρρύματα (παραρρύσεις, 695) were leathern curtains.
ἅλα στέγων δοραῖς keeping out the spray by hides.

v. 130, 132. The metre is strange.   If for ὁ παντόπτας we
had simply πανόπτας, all would be clear.   On the antistrophe
see further.   In 132 I incline to think the insertion of τὸ may
attain something metrical, σπέρμα τὸ σεμνᾶς μέγα ματρὸς,
but I write with diffidence.

v. 137. ἀσφαλὲς is unsatisfactory; not perhaps *certainly
wrong;* yet Hermann's Ἄρτεμις commends itself, as soon as it
is named.   I am glad to see it accepted by Dindorf.   Ἔχουσα
violates συνάφεια.   Is it quite the right verb?   νέμουσα or
ναίουσα pleases me better.

v. 138. We have here a passage notoriously corrupt. παντὶ δὲ σθένουσι διωγμοῖσι δ' | ἀσφαλίας ἀδμήτας ἀδμήτα | ῥύσιος γενέσθω. The strophe 129-131 is nearly sound. To reconcile the first lines, we must shorten διωγμὸς into a more Epic form and write παντὶ (rather πάντα?) δὲ σθένουσ', ἰωγμοῖς. No apology for this first step is needed.—The second δὲ being *impossible*, we must study δασφαλίας as the chaos to be organized. We need a Cretic foot, and (apparently) an epithet of ἰωγμοῖς. Several possibilities with δυς for δασ may be thought of, but I prefer δαστόλοις a new word for "strongly equipped." Metre next requires ἀδμῆτος for ἀδμήτας. My ear also desires ἀδμῆτος ἀδμὴς, answering to πατὴρ πανόπτας. But if the poet so wrote, the double change may seem unlikely. On the whole we may try :

$$\pi\acute{a}\nu\tau\alpha \; \delta\grave{\epsilon} \; \sigma\theta\acute{\epsilon}\nu o \upsilon\sigma', \; \grave{\iota}\omega\gamma\mu o \hat{\iota}\varsigma$$
$$\delta\alpha\sigma\tau\acute{o}\lambda o \iota\varsigma \; \grave{a}\delta\mu\hat{\eta}\tau o \varsigma \; \grave{a}\delta\mu\grave{\eta}\varsigma \; (?)$$
$$\dot{\rho}\acute{\upsilon}\sigma\iota o \varsigma \; \gamma\epsilon\nu\acute{\epsilon}\sigma\theta\omega.$$

πάντα σθένουσα, *all-availing*, said of Artemis ; is not so high as παγκρατὴς, *all-ruling* ; epithet of Jupiter. That a copyist should stumble at δαστολοις and introduce a commoner form for ἰωγμοῖς is not wonderful.

v. 145. The μελανθὲς γένος does seem to mean the Chorus ; therefore Wellauer is right in altering ἦ διόκτυπον to ἡλιόκτυπον. But in changing τοὔγγαιον (neuter, agreeing with γένος) into τὸν γάιον agreeing with Ζῆνα (into which Scholefield and Dindorf follow him) he assumes that γάιος can mean *infernal*. To me it seems certain that the Chorus mean *themselves ;* perhaps claiming to be Argives by descent, viz. τοὔγγαιον, (originally) natives of this soil.

v. 194.   τὸ μὴ μάταιον δ' ἐκ μετώπων σωφρόνων
ἴτω †πρόσωπον ὄμματος παρ' ἡσύχου.

If fastidiousness might be indulged, I would fain have begged
the poet to write μετώπου σώφρονος and so avoid the rhyme.
Porson's fastidiousness was of another kind, when he wrote
μετωποσωφρόνων προσώπων, " celeberrima correctio,"
according to Scholefield. To me, the μέτωπον followed by
πρόσωπον is a blot impossible to our poet. It must proceed
from a copyist. I suggest πρόσαινον for πρόσωπον. Over
the verb σαίνω the copyists blundered in Agam. 101 and in
Choeph. 411, 412.

vv. 278, 9.   Κύπριος .... εἰκὼς .... If in place of εἰκὼς
we found either simply τοῖος, or ταῖσδ' εἰκὼς, all would be
clear: but εἰκὼς without a dative is incomplete. To obtain
one, we might try Κυπρίοις or Κυπρίαις: yet neither quite
suits the order of the words. I rather believe in Κυπρίας χα-
ρακτὴρ .... εἰκοῦς, *genitive* for εἰκόνος, as in Helen 76, *i.e.*
" the stamp of Cyprian likeness." Ἐν γυναικείοις τύποις
must mean " in *your* feminine features." Their colour was
Libyan, their features Cyprian.

vv. 281, 2.   Ἰνδὰς δ' ἀκούω νομάδας ἱπποβάμοσιν
εἶναι καμήλοις ἀστραβιζούσαις, ...

There is nothing here to govern the dative καμήλοις. Mani-
festly νομάδας is to be coupled with Ἰνδὰς, into one thought.
—In Phoen. 212 ἱππεύειν governs dative πνοαῖς. I cannot
doubt that here we ought to read ἱπποβάμονας | εἶναι, an
equivalent to ἱππεύειν, only grander.

No reason appears for Stanley's ἀστραβιζούσας, which
Dindorf follows, unless it can be shown that ἀστραβίζω means,
not *clitellas porto* but *clitellis vehor*. No second instance of the
verb is quoted. This throws some uncertainty on what follows,

of which the syntax is very harsh. Yet I dare not advance objection.

v. 289. ἦν, "*she was,*" seems to be the right text.

The talk that follows, about Ζῆνα μιχθῆναι βροτῷ and the βούθορος ταῦρος, is so grossly material and flatly opposed to *vv.* 44, 571, 1050 and even to 307 close following, as to be quite unaccountable.

v. 292. The various and ingenious proposals are distracting. As far as I see, nearest to the old text would be :

κοὐ κρυπτά γ' Ἥρας ταῦτα δὴ παλλάγματ' ἦν.

The story that Io was temple-keeper to Juno in Argos is also new, and inconsistent with that told by Io in Prom. Vinc.

v. 309. Ἔπαφος, ἀληθῶς †ρυσίων ἐπώνυμος. That ρυσίων can be patiently endured here, surprizes me. Πνευσέων for ἐπιπνοιῶν will not pass. I think it ought to be ψαυσέων. After it, a line is lost, such as :

[τὶς οὖν ἐς Ἔπαφον κλεινὸν ἀναφέρει γένος;]

v. 311 Vulg. μέγιστον γῆς is defective: we may add μέρος or πέδον. I prefer :

Λιβύη, μέγιστον γῆς [πέδον] καρπουμένη.

Porson's μεγίστης ὄνομα γῆς is strange.

v. 318. Neither ἀνστήσας of Scholef. nor ἀντήσας of Dindorf seems right. We need ἀνστήσῃς.

v. 331. τίς δ' ἂν φίλους is very obscure. I should rather expect τίς δ' ἂν πόσεις ἕλοιτο τούς γε συγγενεῖς; Can we get the same general sense, "What woman likes to marry her kinsman?" out of the line as it stands? If we interpret φίλους as ἐραστὰς and couple it with τοὺς κεκτημένους (meaning *rich*)

and give to ὦνοιτο the full sense " buy a husband," you lose
the idea of kinsman." I see no milder remedy than τούς γε
γνησίους, equivalent to ἐγγενεῖς. Compare Med. 235.

v. 345. I suppose all but Scholefield now receive Hermann's
λυκοδίωκτον for λευκόστικτον, also ἠλιβάτοις, ἵν'.

v. 349. κατάσκιον νέον τε is absurd. Bamberg's νεύοντα
not only requires κατασκίοις, but obtrudes on the poet the
violent figure, "the statues nod with boughs." A second epithet
joined to κατάσκιον by τε is weak. An accusative in -εντα or
-οντα 'joined directly to ὅμιλον seems much better. There are
not many such. Γανάοντα, γανῶντα, *blithe, cheerful,* would
please me. " I see this *glad* (cheerful, *bright*) company of gods
made sombre by suppliant boughs."

> [γα]νῶνθ' ὅμιλον τόνδε.—

ξενόεντα is another such adjective.

v. 353. ἄνατον here means *guiltless,* but in 350 *harmless.* It
may also mean *unharmed,* therefore is convenient to play on.

v. 354. λήμματα in Dindorf's 3rd edition is made λήματα,
perhaps by misprint. Aided by the scholiast's οὐ πτωχεύσεις,
I do not find restoration of the hiatus desperate, though Schole-
field does. The following satisfies antistrophic claims.

> ποτιτρόπαιον αἰδόμενος, οὐ[βίου
>   σύ σπανίσεις, ὅθεν
> τίννυται] ἱεροδόκα θεῶν
>   λήμματ' ἀπ' ἀνδρὸς ἁγνοῦ.

v. 380. δυσπαράθελκτος in Paley and Dindorf is surely
better than -τοις.

v. 393 Vulg. καὶ μήποτε, clearly wrong. I have thought
κοὐ μήποτε the simplest change. But I now find in Dindorf,
μὴ καί ποτε, also good. *Parum refert.* But μὴ τοῖον cannot

be right. The sense wanted is μή τερπνόν. Since τέον and ταῖον sound alike with the moderns, perhaps the original was μεμπτέον.

v. 425. ἀμπύκων cannot be an Anapaest; captive women were dragged ἱππηδὸν by the *hair*. Ἀμπύκων must be changed to πλόκων. Πολυμίτων shows that ladies' hair was already braided with delicate threads, as now universally in the East with silk.

v. 429. μένει Ἄρει 'κτίνειν. Better Seidler, δορὶ τίνειν. [So in 3rd edition Dindorf.]

v. 437-9. I prefer the order of the old editions to Scholefield's, but find the error in καὶ μέγ' ἐμπλήσας, for which I would write κἐι μάλ' ἐμπλήσαι or ἐμπλήσαις. I see no reason for changing ἄτης γε μείζω, "greater than the damage."

> καὶ χρήμασιν μὲν, ἐκ δόμων πορθουμένων
> ἄτης γε μείζω, κἐι μάλ' ἐμπλήσαι γόμον,
> γένοιτ' ἂν ἄλλα,—

v. 440. The line ἀλγεινὰ, θυμοῦ κάρτα κινητήρια, which Dindorf wishes to omit, seems to me simply out of place; and this further adds to the probability that *a whole line* is here lost. I wish something like the following:

> καὶ γλῶσσα τοξεύσασα μὴ τὰ καίρια,
> ἀλγεινὰ, θυμοῦ κάρτα κινητήρια,
> [παλιρρόθειν δύναιτ' ἄν· ὧδ' ὑπερβίου]
> γένοιτο μύθου μῦθος ἂν θελκτήριος.

v. 452. τύχῃ γυναικῶν, for, "the *condition* of women." Dindorf's τάχ' ἂν is not to me plausible. What of ψυχῇ?

v. 460 *Vulg.* μακιστῆρα. Far better μαστικτῆρα—Dindorf and Paley.

v. 473. If sound, is a very mean sentiment. If ἐν βροτοῖς

were ὅδε βροτοῖς, it would be a great improvement. But we cannot infer that the text is wrong.

v. 480. Excellently Hermann gives οἰκτίσας, ἰδὼν for *Vulg.* οἶκτος εἰσιδών.

v. 485. εὖ ῥέοντα· quite unmeaning. Read ἐγκρέοντα for ἐμβασιλέυοντα, "reigning *on the spot.*" This is with me far better than εὑρεθέντα.

v. 488. All (except Linwood) see that πολισσοῦχος is wrongly repeated. I conjecture either πολυλλίστους or πολυξείνους.

v. 510. ἀλλ᾽ οὔτι δαρὸν . . . I think οὔ σε is better.

v. 513 *Vulg.* τοῖα. Dindorf has ποῖα, surely better.

v. 521. πιθοῦ τε καὶ γενέσθω! ridiculous. It is manifest to me that γενέσθω conceals an epithet of ἀνδρῶν. Κἀθεμίστων, κἀγερώχων, κἀκολαστων would all do : but καὶ πανεχθῶν comes nearer to the letters. In Eumen. 211, γενέσθαι is absurdly written for τίνεσθαι; in Eumen. 757 γένωμαι for γελῶμαι; in Sept. Theb. 286 τί γένωμαι for στεγάνωμα. See also γένου in 529 below, for γόνου. γένος for γάνος in Pers. 148. Perhaps also 773 below.

v. 525. Scholefield has perverse stops, Dindorf too few to disclose his syntax. Τὸ πρὸς γυναικῶν must refer to ἡμέτερον γένος. But for γενοῦ πολυμνήστωρ (which offends doubly) I would write γόνου πολύμνηστον, and removing the stop after αἶνον, join αἶνον γόνου. (Dindorf, as often, makes changes for mere metre's sake, despairing, it seems, of sense.)

v. 530. δι᾽ ἃς τοι. Either read σοὶ or intrepret τοι, *tibi.*

vv. 538-540, the punctuation is doubtful. I think we must join γαῖαν διατέμνουσα and πόρον ὁρίζει; probably also διχῆ διατέμνουσα. But ὁρίζω is painfully vague. *Qu.* " she sets the channel as a *terminus* between the continents " (?)

v. 543. I think Μυσῶν ought to be Μυσοῦ or Μυσόν. Perhaps also, seeing how weak is the metre of the following line, we may venture on Λύδιον ἐς γύαλον. The poet here brings Io across the Hellespont; but in the Prometheus, across the Cimmerian Bosporus.

v. 549. The land of Aphrodite here must be Syria, not Cyprus.

v. 550. ἱκνεῖται δ᾽†εἰσικνουμένου refutes itself as a blunder of the copyist. Until I saw that Dindorf retains it, I thought that every one would accept Hermann's ἐγκεχριμένη as a just substitute.

v. 552. ἄλσος cannot mean the Nile; for the poet says, " the water of the Nile comes over it." It must be the whole lowland which the Nile fertilizes. Τυφὼς is here the wind from the desert which brings up sand. Scholefield supposes the poet to identify the water with the evil blast, calmly telling us, "*more Æschyleo* (!) ὕδωρ τὸ Νείλου vocatur Τυφῶ μένος." It is a received mythus, that the Nile is Osiris, and the desert wind the fiend Typhos. We need ὕδωρ τε Νείλου.

v. 558. Vulg. †κεντροδαλήτοις† θείας Ἥρας Ingenious as is Hermann's correction -λήτισι θυιὰς Ἥρας, I find it hard to receive. First, the very sound of θυιὰς Ἥρας startles one, next (what is of more weight) μαινομένα πόνοις, ὀδύναις τε θυιὰς is a tautology which we ought not to obtrude. I would much rather suggest κεντροδαλὴς ζαθέαισιν Ἥρας.

v. 563. Τὰν μὲν refers to ὄψιν. The τὰν requires that ὄψιν shall be kept in mind. (This may be a reason for δυσχερῆ rather than δυσχερές, if not also for στυγοῦντες instead of ἐσορῶντες.) The stop *must* be after πάλλοντο, for the poet could not write πάλλοντο θυμὸν ὄψιν, with two

accusatives after a neuter verb. ὄψιν ἀήθη, and its explanation by βοτὸν μιξόμβροτον, are entangled, as, in Virgil, densas umbrosa cacumina fagos.

vv. 570-573. Here is a hiatus of some importance. The lost words must exactly respond to ἔνθεν πᾶσα βοᾷ χθών. Nominative to ἀποστάζει is certainly Io: therefore Io as certainly is nomin. to παύεται: inevitably then βία δὲ is corrupt. *What was the sense of the lost words?* They must have recorded Io's recovery of her human form. In other metre one might write, [ἡ δὲ δυσμορφίας] παύεται— Hence I get as a guess at the poet's words: [ἡ δ' αἰκίσματος αἰνοῦ|Διός τ'] ἀπημάντῳ σθένει.... Nearly as in Soph., ἀποστάζει implies gradual cessation; and is here an active, in Sophocles a neuter verb. Ἀπήμαντον σθένος, which metamorphoses Io, is in antithesis to sorcery. Just so ἀδόλοισι in Agam. 94.

v. 574. ἕρμα. That any critic can translate this " ballast," ·is a monstrosity. Notoriously ἕρματα means *jewels*. The relation of ἕρμα to ἔρνος suggests that of *germen* to *gemma*. I suppose ἕρματα *jewels*, with ὁρμὸς a *necklace*, will be referred by all to εἴρω, sero. If ἔρνος originally means *an imp, a graft*, it also would come from εἴρω, sero. I cannot doubt that the poet here meant much the same as ἔρνος. We confound graft and bud; and use *imp* (graft) for child. Ἕρμα as a support, a post, etc., seems to be syncopated from ἔρυμα, nay, ἔρεισμα? root ἐρείδω, *rest*, press. If ἔρνος Δῖον had here suited the metre, it might have been used. Homer's arrow, which was μελαινῶν ἕρμ' ὀδυνάων, is explained as *a prop*; I have thought it might mean a *graft*, i.e. an implanting, from εἴρω, insero.

v. 578 *Vulg.* τὸ δὴ, takes Ζηνὸς into the *subject* of the sentence. But we need Ζηνὸς in the predicate, which forces us to write τόδε. So Dindorf in 3rd edition.

v. 589 *Vulg.* ὑπ' ἀρχὰς cannot be reproved in metre; for if θεῶν in the strophe is interpreted as a monosyllable, each line is Antispastic. Under that theory one might improve ὑπ' ἀρχὰς into ὕπαρχος *under-ruler*. Yet one may believe ὑπαρχέλας for -λαος to be more Æschylean :—*Parum refert.*

v. 590. τὸ μεῖον † κρεισσόνων † κρατύνει † οὔτινος— The τὸ before μεῖον with κρεισσόνων is bad. But I convince myself that the poet wrote κρεισσόνως κρατοῦντος. The three lines 589-591 are a continuous sentence, improperly and abruptly divided in the Vulgate. Οὔτινος ought not to be repeated. No word is defective in the strophe.

vv. 626-8. Ἀρότοις ἐν ἄλλοις implies that ἄροτοι have already been mentioned. I therefore look for the word in *Vulg.* ἄχορον, which we can here gladly spare. The syntax is odious. If πυρίφατον κτίσαι is to be one idea, the words ought not to be so separated. (Dindorf would scold a pupil for such composition.) The logical order intended is Ἄρη κτίσαι πόλιν, but the hearer is deceived at first, and has to correct himself; which is bad style. I cannot help thinking that the poet wrote τρέσαι not κτίσαι, yet neither can I expect to impart my conviction. I object to πυρίφατον "slain by fire" as epithet of a πόλις. Better seems πυρίβατον or πυρίβοτον, or πυρίπατον. With τρέσαι, we have natural syntax, μήποτε τὴν πόλιν, πυρί-βοτον (οὖσαν) τρέσαι μάχλον Ἄρη. Because of ἀρότοις ἐν ἄλλοις I condemn ἄχορον βοὰν, and claim instead ἀρότων δύαν. Further, τὰν Πελασγίαν πόλιν, rather prosaic, and unsatisfactory in metre, I wish to change into τὰν Πελασγοῦ πόλιν. The antistrophe has πράκτορά τε σκοπὸν, clearly corrupt. For it I would write πράκτορ' αὐτόσκοπον. From all these changes I get μήποτε πυρίβοτον | τάν Πελασγοῦ πόλιν | τὸν, ἀρότων δύαν, τρέσαι μάχλον Ἄρη, | τὸν

ἀρότοις.... The different gender of δύαν and Ἄρη would conduce to error as to τὸν, ἀρότων δύαν.

v. 636 *Vulg.* δυσπολέμητον, ὃν οὔτις .... Read δυσπο-λεμῆ, τὸν οὔτις .... *metri causâ.* Δυσπολεμὴς is justified by δυσφιλὴς, δυσαγρὴς, δυσαλθὴς. Further, *Vulg.* ἔχοι is a weak word, with bad συνάφεια. I think one may venture to change it to ἔλοιτ᾽, especially as in modern Greek writing λ, being depressed in the line, is very like χ.

v. 637. μαίνοντα. The poet is alleged to compare Jupiter to a bird which defiles the roof. Incredible! Scholefield insists, but without proof, that μιαίνω means μιάστωρ *fio:* but if this could be, would the poet leave the possibility of this ugly imagination? Μενοινῶντα would here be excellent; for in Ajax 341, τί ποτε μενοίνα means, "What *evil* thing is he *plotting?*" and with the moderns, ω and o sound alike.

v. 652. γεραροῖς in Agam. 701 means *old men,* perhaps *honourable old men.* But can γεμόντων be applied to them? I timidly try: "Let the sacred platforms be *laden* with ambassadors." Moreover, πρεσβυτοδόκοι then makes tautology. May it not rather seem that we here have a Homeric noun γεράεσσι, *gifts?* Or may γεραροῖς here be neuter, for *honoraria?*

v. 653. φλεγόντων. "Let the θύμελαι flame, *in order that* the city might (?) be well administered." (ὡς, Scholef.; τὼς Dind.) Dindorf's despair implies that he condemns φλεγόντων. I conjecture κλεόντων, "let (the ambassadors) *bruit the report* of the city being well administered." This is (no doubt) a change of nomin., but we *must* change it with σεβόντων.

v. 656 *Vulg.* τὸν ξένιον δ᾽ ὑπέρτατον. Dindorf alters to ὑπερτάτως. It sounds strange, but means: "May they take special care to honour Jupiter in his character of the God of

Hospitality." Ζευς and Ἑρμῆς, like the mediæval Virgin, were each virtually multiplied.

v. 672 *Vulg.* βοτὰ τὼς, evidently wrong, yet Scholefield and Dindorf leave it. Paley well gives us βοτὰ γᾶς.

v. 673 *Vulg.* λάθοιεν. Scholef. (tacite) λάβοιεν. Dindorf, λαχοῖεν. Both clearly improve the Vulgate.

v. 678 *Vulg.* ἀτιμίας τιμὰς, against metre and without sense. Butler's ἀτρεμαῖα τιμὰς is an improvement. Conington suggested αἰσίμαισι τιμαῖς. I prefer αἰσίμοισι τιμὰς, "May the δῆμος guard or uphold *honores* (the posts of power) for the virtuous."

v. 679. τὸ πτόλιν cannot be right; for τὸ, as relative, takes δήμιον as antecedent, and (by reason of *accus.* πόλιν) necessarily becomes nominative to κρατύνει, to which ἀρχὴ, the antithesis of δήμιον, is nominative. Therefore τὸ before πτόλιν is corrupt. Let us then try καὶ πόλιν. It instantly is clear that we need κρατύνοι in apposition to φυλάσσοι. The sentiment is: "May the magistrates strengthen the city by their wise προβουλεύματα."

v. 670 *Vulg.* προμαθεὺς εὐκοινόμητις ἀρχά. Paley wishes for προμαθίας in the sense of προμηθείας = προβουλίας = προβούλων. This is good, though there are also other ways of getting the same general result. I have a fancy for ξυνόμητις.

v. 719, 720. The rapid transition from τέκνα to σέθεν is unnatural. Is not τέκνον more probable?

v. 730 *Vulg.* δουλόφρονες. Scholef. argues: "Me judice, δολιόφρονες recipiendum erat vel propter sequens δολιομήτιδες." I would change *recipiendum* into *rejiciendum*; for it gives us mere tautology, and besides has a syllable too much. Dindorf accepts Valcknaer's οὐλόφρονες.

v. 755. στείχοντος ἡλίου. Dindorf rightly here punctuates; but I think we need δ' after φιλεῖ.

v. 756 *Vulg.* γᾶ βουνῖτι, ἔνδικον more easily yields βοῦνι, πάνδικον than Dindorf's βοῦνι ἔνδικον with colliding vowels.

v. 762 *Vulg.* ἀμπετήσαις δόσως. Haupt (?) happily gives: ἀμπετὴς, ἄϊστος ὡς. In the Antist. τῷδε χριμφθῆναι χρόι is due, I think, to Boissonade.

v. 764. "(My) *heart* no longer can do anything but run away," a strange utterance. Bothe suggested πέλοιτο κήρ (κήρ, fate), a great improvement; yet rather πέλοι τὸ κῆρ would have resulted. Another possibility is πέλοιτ' ἄρ[ης], from which the ης was accidentally lost. But ἄφυκτος cannot stand. Our poet writes ἄλυξις for *avoidance*. ἄλυκτος *avoidable*, would suit well here, whether ἄλυκτος . . . . κήρ or ἄλυκτος . . . . ἄρης.

v. 765. Μελανόχρως is changed by Dindorf to κελαινόχρως. I would rather change to μελαγχρόας for Ionic μελαγχροίης. I suppose, like μελαγχίτων, it is figurative: "clad in mourning."

v. 773. πρὸς ὃν νέφη δ' ὑδρηλὰ γίγνεται χιών. Porson (attaining the splendid sense, that the clouds become snow, or the snow clouds), transposes *ad libitum*. How much better is Conington's simple change of δ' ὑδρηλὰ to δι' ὑγρά! I used to prefer ἀδρὰ, *dense, plump*, for snow-clouds, imagining that ὑδαρὸς is wrong, because in Agam. we have ὑδαρής. But ὑδαρότης presumes ὑδαρὸς, which also Liddell and Scott acknowledge: therefore we have only to write δι' ὑδαρὰ for δ' ὑδρηλὰ. But πρὸς ὃν γίγνεται is indefensible; and if our poet had written πρὸς ᾧ, it was very unlikely to be here changed to πρὸς ὃν. Therefore γίγνεται is the rotten word,

as often elsewhere. Here, a verb of motion being needful, πήγνυται offers itself.

v. 775. Can ἀπρόσδεικτος be right? We can *point at* a star; much more at a crag-top. Ἀπρόσμικτος *unsociable*, may be used for *inaccessible*.

vv. 786, 7. τίν' ἀμφ' αὐτᾶς ἔτι πόρον | τέμνω γάμω καὶ λυτήρια. Luckily the strophe is sound. To make the last line here conformable to it, I change τέμνω to δεμνίων, and καὶ λυτήρια to καλύπτραν, equivalent to κάλυμμα. (It is a case for severe treatment!) Out of τας ἔτι πόρον I hammer τελεσφόρον, "a complete and final shroud over the marriage-bed," which means Death, μόρος, before nuptials, v. 784. This is set before us as μόρος τυχὼν τιναμφαυ. In this last chaos I read τᾶνδ' ὑφᾶν, genitive governed by τυχών. The threat of hanging herself by the strips of her garments is not new, vv. 151, 451-7-9, 768. [In the last, Dindorf alters βρόχου to λάχους and σαργάναις to ἀρτάναις: but I suppose an Egyptian lady has as much right to use *bass*, as a Greek lady *a hempen rope*.] In the sentence as I present it, καλύπτραν is (what is called) an accusative in apposition to a sentence, as in Agam. ἔτλη θυτὴρ γενέσθαι,—πολέμων ἀρωγάν.

Collectively: ἐλθέτω μόρος πρὸ κοί|τας γαμηλίου, τυχὼν| τᾶνδ' ὑφᾶν, τελεσφόρον | δεμνίων γαμου καλύπτραν.

vv. 788-803. The antistrophe is less corrupt than the strophe. The last 6 lines are perfect, and careful in Æschylean rhythm: but in the first two γένος ἀρσενογενές is impossible. Good in sense and better in metre is δύσφορον, ἄρσεν, ἐγγενές. The last epithet (*belonging to my own kin*) suggests incest, therefore does not sound tautological. Γένος γὰρ Αἰγύπτιον ὕβριν is doubtful as metre, and, what is far worse, ὕβριν for

ὑβριστήν is unparalleled in the Tragedians (for v. 857 below is unsound), and here it must be *nomin. neuter*, for ὑβριστικόν! My faith breaks down. Εὔχαρις has neuter εὔχαρι, not εὔχαριν. Ὕβριν needs either διὰ, or a *neuter participle* governing it, as in: "A race *spitting out* insolence." At once this suggests γένος γὰρ ἔκπτῡον ὕβριν with a good Choriamb. Αἰγύπτιον must have been the *interpretation*: and υππ has rude likeness to πτυ.

We now turn with vantage to the strophe. The first two lines are palpably unlike the response. Between ὀμφὰν and οὐρανίαν we need an Anapaest. No remedy seems here milder than the transposition of λιτανά. Then with θεοῖς (for θεοῖσι καὶ) we attain the requisite rhythm. But it proceeds: μέλη θεοῖς | τέλεα δέ μοί πως πελόμενά μοι|λύσιμα. To suppose that by dropping the former μοι we regain the poet's words is more easy than wise. There has been some confusion; else never would μοι have been foisted in. I throw together τελεαδεμοιπως and see that we need ˇ ˇ ˇ ˇ ‒ which may have been τελεσιδόμοις or τελεσιγάμοις. The δ for γ makes the former the closer; and the δόμος ἡμιτελὴς of *childless* Protesilaus justifies it. The stop after λύσιμα is not certain, but may stand. Its termination seems to have been borrowed by μάχιμα. An Iamb is rather to be expected, and no frightened woman prays to her God: "Cast an eye *on things warlike*." One may suggest μάχας, but μάχλους is to me more likely, in this connection. Βίαια also is too vague; βίαια μὴ φιλεῖς ὁρῶν is not Greek. Scholefield writes φίλοις, and φίλως would have been as good. But then, in words so simple, what copyist could blunder on to φιλεῖς? This made me believe that εις is from the poet himself, and that he wrote εἰσορῶν. Thus was I led to study βιαιαμηφιλ εἰσορῶν. Since μηφιλ

and μηφηλ are undistinguishable to the moderns, and a molossus is suggested by διζηνται of the antistrophe, I now see that the new verbal φήλημα from φηλέω, *I cheat*, would naturally be misunderstood, and would easily generate μη φηλ or μη φιλ, if the poet wrote βιαιοφήλημ᾽ for " an act of treacherous violence." On the whole then I propose :

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STROPHE.

ἴυζε δ᾽ ὀμφὰν λιτανὰν
οὐρανίαν, μέλη θεοῖς
τελεσιδόμοις πελόμενά μοι
λύσιμα· μάχλους δ᾽ ἔπιδε, Πάτερ,
βιαιοφήλημ᾽ εἰσορῶν
ὄμμασιν ἐνδίκοις......

ANTISTROPHE.

γένος γὰρ ἔκπτυον ὕβριν,
δύσφορον ἄρσεν ἐγγενὲς .....

</div>

v. 820. †ἀποκοπὰ κρατός; that the herald should threaten *amputation* of the head, is hardly credible. The thing dreaded *v.* 425 (as in Sep. Theb. 317) was, to be dragged away by the hair of the head, ἱππηδὸν, as a horse by the mane. So in 860: ἑλκηθμὸς (Il. vi.) might sometimes tear off the skin. I think here ἀποκοπὰ ought to be ἀποδορά. Such a λύμη πρόγαμος is alluded to in *v.* 854. The words πολυαίμων φόνιος suggested ἀποκοπὰ to some copyist, to whom ἀποδορὰ was wholly strange. Herodotus iv. 64 uses ἀποδείρω of pulling off the scalp.

From σοῦσθε 815 to ἐπ᾽ ἄμιδα, 821, the Herald speaks.

Concerning the desperate passage 826-832, and 837-844 (two speeches of the Herald), I will not argue, but write down some approximation, only noting that τρόπον δραπέτα is

Conington's divination. (Αἵμον' and Ἔμον are the same with
the moderns):

    KHP. 1. ἐμὸν ἐς ξύλον σ' ἀναδήσας
          2. τρόπον δραπέτα
          3. κελεύω βίᾳ μεθεσθαι
          4. διχοραγῶν φρενὸς ἀτᾶν.
          5. ἰώ, ἰοῦ [κελεύω]
          6. λεῖφ' ἔδρανα (κί' ἐπὶ δόρυ)
          7. ἀτίετ' ἀμ πόλιν εὐσεβῶν.

    KHP. 1. ἀγίας ἔχει[1] βαθυχαίου
          2. βαθρείας χεροῖν,
          3. σὺ δ' ἐν νᾷ νᾷ βάσει
          4. τάχα θέλουσ' ἀθελητὶ
          5. βίᾳ τε φροῦδα πολλᾶ.
          6. βᾶτε μὴ πρόκακα παθεῖν
          7. ὀλόμεναι παλάμαις ἐμαῖς.

vv. 845-877. Here the stanzas are in complex arrangement,
which I mark as A B a; *Mesode*; C b c.

(A) is 845-849. Its response (*a*) is obvious, 853-857.

(C) is answered by (*c*); 865-8, and 874-7.

(B) is 850-2; and its response (*b*) is 869-873.

But we must collate (B) at the close with (*b*).

ἴυζε καὶ βόα	μαιμᾷ πέλας δίπους
πικρότερ'†ἀχέων	ὄφις, ἔχιδνα δ' ὣς
οἰζύος ὄνομ'†έχων.	μέ τί ποτ' ἐνδακοῦσα.

To reconcile metres, ἀχέων must become ἀλγέων. Both
sense and metre require ἔχοντα for ἔχων. Perhaps ἔχιδνά γ'
is a slight improvement. The choral part of the Mesode *seems*

            [1] ἔχει, thou holdest thyself.

to contain four dochmees; but since we cannot be sure what metre was intended, all correction is very uncertain. The Vulgate presents:

πάτερ, βροτεος αρο|σαται μ' ἄλαδ' ἄγει,
ἄραχνος ὡς βάδην· ὄναρ, ὄναρ μέλαν.

There is nothing to assure us that the poet did not intend the former of these lines to begin with a double Bacchic (˘ ‒ ‒); such as:

πάτερ, βρ̄ῑθῡς ⁻Αρης | ἄγει μ' ἄλαδ' ἄγει.

Probably this gives his general meaning as closely as it will ever be attained. His actual words are irrecoverable. The conventional

πάτερ, βρέτεος ἄρος, ἄτα, μ' ἄλαδ' ἄγει

has two nominatives in *apposition*, yet *contrasted* in sense; making quite an enigma, besides the hardly intelligible ἄρος. I think it can be improved by

πάτερ, βρέτεος ἀπο|σῡρας μ', ἄλαδ' ἄγει—

v. 849. To a modern copyist ειν sounds ιν. We may identify ευρειαισειν with ευ ρειαισιν. Hence ἐν ῥοθίαισιν is an admissible correction. The χῶμα was ἀεὶ κυματιζόμενον.

v. 854. λύμαι πρό γᾶς is scarcely defensible. For πρὸ γᾶς we gladly get an Anapaest. For λύμασις ὑ πρὸ γᾶς ὑλασκοι I propose λύμαις, ἃς προγάμους σὺ λάσκεις. Βρυάζω means to wanton, revel, gloat. ⁼Υβριν, separate as it is, cannot be *cognate* accusative governed by ὑβρίζοντα. If the poet had written ὕβρει, a change into ὕβριν was unlikely. I try εὖνιν, *solitary.*

Two forms of the sentence seem possible: (1) Your threats are *empty*, *if* Nile sweep you off. (2) Your threats *are truly*

gentlemanly!   Oh that Nile may you sweep you off! The
former is in argument weak; for a destruction of the foe by
Nile cannot come quick enough to save the lady. The second.
sounds abrupt, but the abruptness will be lessened, if we can
get in ἀλλὰ. I choose the latter.

Changing βρυάζεις ὅσ᾽ ἐρώτᾳς into βρυάζει σὸς ἔρως,
ἀλλ᾽, we have no difficulty left except in the corrupt περί-
χαμπτα, for which I propose περίκομψα, *very delicately.*
On the whole, we have:

> λύμαις, ἃς προγάμους σὺ λάσκεις,
> περίκομψα βρυάζει σὸς ἔρως·
> ἀλλ᾽ ὁ μέγας Νεῖλος ὑβρίζοντά σ᾽ ἀποτρέψ-
> ειεν ἄϊστον, εὐνιν.

Ἀποστρέψειεν is stronger, both for metre and for sense,
I think. Εὖνιν wins on me. To a modern Greek it sounds
evnin, and ὕβριν sounds *ivrin.*

937. εὐτυχεῖς of the Vulgate is good. "Cheery the lot, in
fellowship to hold *Glad* dwellings"—dwellings of happy fortune.

v. 979 Vulg. κἄλωρα κωλύουσαν ὡς μένειν ερῶ. I
separate into κωλυουσ᾽ ἀνως, and find ἄνθος in ανως.
Also for ἄλωρα we may write Herodotus's ἄνωρα, which in
Attic is ἄωρα. Finally for ἐρῶ I want ἐρᾷ. Fewer changes
bring no result.

In ἄνωρα κωλύουσ᾽ ἄνθος μένειν ἐρᾷ join ἐρᾷ κωλύουσα
as φιλεῖ κωλύουσα, *she loves to hinder* the unripe to await
their full bloom.

v. 983. μὴ πάθωμεν is obscure. Λαθώμεθ᾽—let us not
forget, is possibly right.

v. 1034. Conington seems right in putting πολλᾶν for
πολλῶν.

SEPTEM CONTRA THEBAS.

In my belief the first choral hymn is antistrophic, having only a Mesode of four lines; but to establish this from the old text is not easy. To save room, I begin by pointing out changes needed independently of this argument. The metre in all but the close is prevalently dochmiac: yet Dindorf's effort to turn it into continuous dochmee is gratuitous and deceptive. Five dochmees together are a long run, seven quite rare.

v. 86. ὦσὶν χριμπτεται βοὰ ποτᾶται βρέμει δ᾿. I think ποτανὰ is truer.

v. 88. ἀλεύσατε· †βοᾷ †ὑπὲρ τειχέων. This statement is premature. The enemy does not try to climb the walls until the second hymn. Dindorf alters τειχέων to ταφρῶν, to avoid this, it seems. The enemy is as yet at a distance. But βοᾷ for σὺν βοᾷ displeases, so does the ᾷ before ὑ, and a connective particle is wanted. I suggest εὐθὺ γὰρ for εβοα υπερ. This does not alter the double dochmee. "The enemy rushes *straight at* the walls."

v. 93. ἐγὼ is too emphatic; and better omitted.

v. 99. The reading ἔξιμεν seems preferable to ἔξομεν, rather indeed ἴμεν. Also μηδὲ νῦν for μὴ νῦν makes *better* dochmees, without substantial change: *viz.* πότ᾿, εἰ μηδὲ νῦν, | ἀμφὶ λιτᾶν ἴμεν;

v. 101. γᾶν is absent in the Medicean text. The metre is here less certain. To change προδώσεις into προδούς conduces to dochmees, but does *not* please Dindorf.

v. 104. I deprecate inserting τὰν before πόλιν, ἂν, and prefer πόλιν, τάν . . . .

v. 105. θεοὶ πολιοῦχοι is a bad dochmee: I propose θεοὶ πολισσάοχοι, of the same (Cretic?) metre as ἰὼ παναλκεῖς θεοί.

χθονὸς, ἴτ᾽ ἴτε πάντες. This is feeble, and πολιοῦχοι χθονὸς hardly good; ἴτ᾽ ἴτε, followed by ἴδετε in next line, cannot well be changed to ἴδετε. I propose χθονός τ᾽ ἔται παντελεῖς in harmony with ξυντέλεια and θεοὶ πολῖται, 239.

v. 111. πάτερ παντελὲς πάντως is scoffed at by Dindorf; yet few will accept from him πάτερ πᾶν τέλος ὅς νέμεις, to make needless dochmees.

v. 115. γεννῶν ἱππείων—or γενῦν ἱππίων—differ little; γεννύος ἱππίας would avoid repetition of genitives plural.

v. 126. φεῦ φεῦ is justly rejected by Dindorf, like *heu, heu*, in a prayer; but the strangeness seems to cover some lost epithet of Ἄρης. I have dreamed of φέρασπι (σύ τ᾽ Ἄρης φερασπι Κάδμου πόλιν), omitting ἐπωνυμον after Κάδμου as a comment.

v. 131. Dindorf changes ἄτε to ἄτ᾽ εἶ (*who art*), making the sense a little clearer, and the metre a good antispastic line, such as in this hymn often recurs.

v. 132. This same metre is here attained by Seidler's change of ἀπύουσαι to αὐτοῦσαι, adopted by Dindorf, who is *not* seeking Antistrophics.

v. 135. στόνων αὐτᾶς is not a natural argument, and a dochmee is expected; I propose στόνων αἰτίοις—"the enemy *guilty* of our groans."

v. 149. καὶ Διόθεν... has no syntax. I proposed εἰ Διόθεν [μόλοι] with εἰ for εἴθε. I since find in *Dind.* καὶ Διόθεν [γενοῦ]; but prefer a wish to the imperative γενοῦ. Also, *motion* is implied in Διόθεν.

v. 150. The old text is here transposed for the worse by Burney and Blomfield: nor do I like to separate ἐν μάχαισι from Ὄγκα, which B. and B. causelessly omit. For πρὸ πόλεως I think προπύργιος more poetical, and better dochmees, if Ὄγκα may be a trochee.

v. 156. ἑτεροφώνῳ is refuted by the metre; for all admit *this* to be antistrophic. I also complain that it is bad in sense. Thebans and Argives were of different tribes, ἀλλοφύλοι, but not ἀλλόγλωσσοι. I propose ἑτεροφυλέτῃ. Φυλέτης and Συμφυλέτης are approved Greek.

I now commence my proof that this hymn is Antistrophic. (1) All confess this concerning the *last* fourteen lines. (2) Burney, Blomfield, and even Scholefield, avow the same of fourteen or sixteen lines preceding. By merely changing Ἄρτεμι φίλα,ε,ε,ε,ε, after the word χνοαὶ to Ἄρτεμι φιλτάτα, which thus responds to εἰ Διόθεν μόλοι, the correspondence is made perfect. (3) The *first* fourteen lines are made antistrophic by merely writing λαὸς for λεὼς and making a few selections out of old readings. I here write out this opening, so important as an argument concerning the rest.

1. θρεῦμαι φοβερὰ μεγάλ᾽ ἄχη.
2. μεθεῖται στρατός.
3. στρατόπεδον λιπὼν ῥεῖ πολὺς ὧδε λα-
4. ος πρόδρομος ἱππότας (Double Cretic).
5. αἰθερία κόνις με πείθει φανεῖσ᾽
6. ἄναυδος, σαφῆς, ἔτυμος ἄγγελος,
7. †ἑλεδέμας †πεδιοπλόκτυπος.

1. ὦσὶν βοὰ χρίπτεται (Blomf.)
2. ποτανὰ βρέμει δ᾽
3. ἀμαχέτου δίκαν ὕδατος ὀροτύπου.
4. θεοὶ θεαί τ᾽, ὀρόμενον
5. κακὸν ἀλεύσατ᾽· εὐθὺ γὰρ τειχέων
6. ὁ λεύκασπις ὄρνυται λαὸς εὐ-
7. πρεπὴς ἐπὶ πόλιν διώκων.

Six lines answer to six; the seventh of the strophe is obviously corrupt, and (I now claim) it *ought* to be *so* amended as to correspond with -τρεπὴς ἐπὶ πόλιν διώκων. But the last will itself take the rhythm of σύ τ', ὦ Λατογένεια κούρα, by simply writing οὐπὶ for ἐπὶ, which is not worse in syntax. Then in place of ἐλεδεμὰς πεδιοπλοκτυπος I propose ἐπεμβὰς πεδίου πλακώδους, said of the cloud of dust. Observe, that θεοὶ in v. 4 of this Antist. may be taken as a monosyllable. Also in v. 1 of Antist. most old editions have χρίμπτεται βοά, and if we insert ἔτι (which after χρίμπτ—εται may easily have been dropt) we obtain a dochmee more conformable to that of the strophe.

(4) I alledge that 113–116 has a response in 129–132. Blomfield has been offended by δέ τοι after διάδετοι; but this is the reading of the Medicean codex; and with ἅτ' εἶ and αὐτοῦσαι (both approved by Dindorf, who does *not* seek or see antistrophics here), the correspondence is complete. When we have four strophes and four antistrophes, this is a great *praejudicium* that the poet designed the same throughout.

(5) A system of only three lines is marked by Blomfield as antistrophic, in his sixth edition of 1847, but he does not truly attain harmony. I confess I need to change προδώσεις to προδοὺς, and to insert πατρίδα rather than γᾶν. To avow as antistrophic such a pair, was in itself quite an augury of more.

ἀκούετ' ἢ οὐκ ἀκούετ' ἀσπίδων κτύπον;   (C)
    πέπλων καὶ στεφέων πότ', εἰ μηδὲ νῦν,
        ἀμφὶ λιτὰν ἴμεν;
κτύπον δέδορκα· πάταγος οὐχ ἑνὸς δορός·   (c)
    τί ῥέξεις, προδοὺς, παλαίχθων Ἄρης,
        [πατρίδα] τὰν τεάν;

Short as this is, each system consisting of *one Iambic Senarian* and *three dochmees*, the coincidence cannot be accidental, especially when the *symmetry of position* is discerned which will presently be noticed.

(6) To reconcile 91-96 with 103-107 is in the first line (but only in the first) difficult. In the second line I have already proposed omitting ἐγὼ as too emphatic. It is also better for accord, but not necessary, to write προσπέσω rather than ποτιπέσω; then we have

2. θεῶν ἢ θεᾶν; πότερα δῆτα προσ-
3. πέσω βρέτη δαιμόνων;
4.· ἰὼ μάκαρες εὔεδροι.
2. πόλιν, τάν ποτ᾽ εὐφιλήταν ἔθου;
3. θεοὶ πολισσάοχοι
4. χθονός τ᾽ ἔται παντελεῖς.

The fifth and sixth lines are congruous dochmees. When five lines out of six agree, I infer that the first lines were also written by the poet as antistrophic; but the first of the antistrophe is not wholly trustworthy. It stands: ὦ χρυσοπήληξ δαῖμον, ἔπιδ᾽ ἔπιδε, rather weak. I used to fancy ἐπισκόπει. But ἔπιδ᾽ ἐπιμελῶς would more naturally degenerate into ἔπιδ᾽ ἔπιδε. I now conjecture χρυσεοπέλεκυ δαῖμον, ἔπιδ᾽ ἐπιμελῶς, and add a *theory*. Our poet, knowing in the Hymn to Mars (called Homeric) the god to be entitled χρυσεοπήληξ and χαλκοκορυστά, wished to be original; therefore called him χρυσεοπέλεκυ. But χρυσεοπήληξ in the first line of that hymn was so familiar, that the copyist of this drama was carried away by it.

(7) Another triplet system 118-120 and 125-128 embarrasses us by φεῦ φεῦ, which needs correction. In the Medicean codex

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ἐπώνυμον Κάδμου πόλιν follows. Blomfield transposes into
Καδμου ἐπώνυμον, and wishes for a second transposition, φύ-
λαξον πόλιν. In fact, the last would interfere with the anti-
strophics, for the two final lines are the Antispastic:

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προσίστανται, πάλῳ λαχόντες.

φύλαξον, κηδέσαι τ᾽ ἐναργῶς.

</div>

The second line in the antistrophe needs change, and can be
changed into *un*likeness as well as into likeness. If φέρασπι be
accepted for φεῦ φεῦ, we still must omit ἐπωννμον to obtain
two good dochmees, as in the strophe: viz. σύ τ᾽ Ἄρης
φέρασπι, Κάδμου πόλιν. All that can be pressed is, that
ἐπώνυμον is superfluous: therefore the reduction to agreement
by merely dropping it cannot be called violent. The first line
of the triplet is in each case a good double dochmee. Of course
φέρασπι cannot be proved: call it a stop-gap: it gives at least
a possible text.

(8) One more double system remains, 108-112 and 133-137.
If we can reconcile these (and here is my chief difficulty), 121-
125 remains as a Mesode, and we attain the following un-
expected and complex symmetry of arrangement:

<div align="center">

A a: B C c b: D E F: Mesode: f e d: G g: H h.

</div>

a capital letter meaning a strophe, and its small letter the
response. Surely this cannot be mere accident. In the Choe-
phori and some other plays, we find such systems. But I have
to reconcile D with d. From κῦμα γὰρ περὶ πτολιν Ritschl
and Dindorf drop γὰρ. This suffices me. The second and third
line of each system agree, when αἰτίοις, as above proposed,
is written for αὐτᾶς. The 4th line *strangely disagrees*. The
fifth line of the antistrophe seems *defective*. It is disagreeably
abrupt: τόξον εὖ πυκάζου. An Antispastic line ends four

strophes here, and the Mesode: apparently the line under review *has lost a Bacchic foot* at the beginning. Apollo has been addressed; next Artemis. We might expect some allusion to her being sister of Apollo, or something to *connect* the two. As a guess (one can but guess), I write

$$[\tau\grave{o} \; \sigma\grave{o}\nu \; \gamma o\hat{v}\nu] \; \tau\acute{o}\xi o\nu \; \epsilon\hat{v} \; \pi\nu\kappa\acute{a}\zeta o\nu—$$

which virtually says, "If thy brother will not help us, yet at least do thou."

One difficulty remains, and a great one. How are we to reconcile:

$$\dot{a}\lambda\lambda' \; \overset{3}{\omega} \; Z\epsilon\hat{v} \; \pi\acute{a}\tau\epsilon\rho \; \pi\alpha\nu\tau\epsilon\lambda\grave{\epsilon}s \; \pi\acute{a}\nu\tau\omega s$$

with $$\sigma\acute{v} \; \tau' \; \overset{3}{\omega} \; \Lambda\alpha\tau\acute{o}\gamma\epsilon\nu\epsilon\iota\alpha \; \kappa o\acute{v}\rho\alpha?$$

The former line excites Dindorf's scorn. If the freedom of transposition familiar to Porson and even to Blomfield is granted, I may write for the former line

$$\overset{3}{\omega} \; Z\epsilon\hat{v} \; \pi\alpha\nu\tau\epsilon\lambda\grave{\epsilon}s, \; \dot{a}\lambda\lambda\grave{a} \; \pi\acute{a}\nu\tau\omega s—$$

Some will think this change not violent; since $\pi\acute{a}\tau\epsilon\rho$ easily creeps in, and the line, thus altered, is not offensive; but I have a special hypothesis. Namely, the poet, in the spirit of *vv.* 237, 239 ($\overset{3}{\omega} \; \xi\nu\nu\tau\acute{\epsilon}\lambda\epsilon\iota\alpha$,—$\theta\epsilon o\grave{\iota} \; \pi o\lambda\hat{\iota}\tau\alpha\iota$), wrote

$$\Pi\acute{a}\tau\epsilon\rho \; \sigma\nu\nu\tau\epsilon\lambda\grave{\epsilon}s, \; \dot{a}\lambda\lambda\grave{a} \; \pi\acute{a}\nu\tau\omega s—$$

This was so new, that a note [$\overset{3}{\omega} \; Z\epsilon\hat{v}$] was written before $\pi\acute{a}\tau\epsilon\rho$, in explanation. After this, a reader was puzzled by $\sigma\nu\nu\tau\epsilon\lambda\grave{\epsilon}s$, and thought it must be a mistake far $\pi\alpha\nu\tau\epsilon\lambda\grave{\epsilon}s$. Hence came $\overset{3}{\omega} \; Z\epsilon\hat{v} \; \pi\acute{a}\tau\epsilon\rho \; \pi\alpha\nu\tau\epsilon\lambda\grave{\epsilon}s, \; \dot{a}\lambda\lambda\grave{a} \; \pi\acute{a}\nu\tau\omega s$. Finally, $\dot{a}\lambda\lambda\grave{a}$ resumed its prosaic position at the beginning of the line.

I am sorry that I could not treat this argument more concisely, without doing it injustice.

vv. 190, 1—αὖπνον . . . διὰ στόμα have something wrong.
Seidler wrote ἀγρύπνων, but a verb is better. Paley has ἄϊον,
I heard: but Dindorf's ἄπυεν, *spake aloud*, with nomin. of the
noisy articles, is more continuous syntax. Scholefield, extreme
as is his caution, accepts διαστόμια of Schutz and Seidler, for
στόμια, in its special application to horses. This satisfies me.

v. 208. στράτευμα ἀπτόμενον " the army kindled by hostile
fire"—a strange phrase. I have always been incredulous of
†ἀστυδραμουμέναν πύλιν, and now take courage to suggest:

$$\text{ανα δραμουμέναν πόλιν, κ' ἄστυ πᾶν—}$$

The word στράτευμα is imperfect in the MS. It well may be!
The rhythm of ἀπτόμενον πυρὶ δαΐῳ does not seem to me to
respond well with κρημναμεναν νεφελαν ὀρθοῖ. I cannot
condemn either metre, nor can I find a plausible Iamb for
ὀρθοῖ. Is it possible that the common δαῖος has expelled some
rarer epithet, such as δαφλέκτῳ?

v. 211 old text. †γυνὴ σωτῆρος. Nothing better is sug-
gested than Dindorf's γονῆς.

v. 275. καρδίας (old text) is a dissyllable (Suppl. 68). It
ought not to be changed to καρζας by mere conjecture.

v. 280. λεχέων, Lachmann well changed to λεχαίων.

v. 284. τί γένωμαι; absurdly incoherent. For ποτὶ πύρ-
γους . . . . τί γενώμαι; I would print ποτὶ πύργου . . . .
στεγάνωμα. It is somewhat extreme to represent the foe
as aiming to mount the roofs. Some may therefore prefer
στεφάνωμα.

v. 288. The antistrophics do not quite accord: but Hermann
in antistrophe introduces ἔλθετε. Also the old reading ῥυτῆρες
must be changed to ῥύτορες. I do not presume to decide
between them. With δὲ συγγενεῖς for διογενεῖς we might
keep ῥυτῆρες.

v. 303. for the silly καὶ τὰν Hermann wants ἄταν repeated. Dindorf writes νόσον. Better than either is κάκαν, cowardice.

v. 337. πυργῶτις is absurd, after the city is taken. The ὀρκάνα must be the net or rope described by Herodotus, to which Homer seems to allude with the epithet πάναγρος. For ποτὶ πόλιν (old text) a verb is wanted: I suggest ποτὶ πίλ-ναται (suiting metre), and for πυργῶτις, πανταγρεῦτις, as somewhat nearer to the letters than πάνταγρος. Owing to corruption in the antistrophe, either word might possibly suit the metre.

v. 350. "Fruit falling on the ground" suggests pure waste, not plunder by the victorious army. For the Molossus ἀλγύνει we need a Cretic. Ἀλφάνει for a moment is specious, but ὄλλυται suits the sense. For κυρήσας we need a ditrochee, if I am right in the strophe. Ὄλλυται κυρίοισιν, "is wasted to the owners," gives right sense, and the latter word is identical in sound to the moderns with κυρήισιν, therefore nearly approaches κυρήσας. Besides, we miss a long syllable after ὄμμα, and a verb seems better than Blomfield's τῶν. Ῥεῖ "flows" will suit, but πικρὸν ὁρᾷ sounds to me Æschylean.

v. 353. θαλαμηπόλων means the *storekeepers*, as in the Odyssey, not *bridesmaids*.

v. 359-364 is corrupt. Hermann discerned that εὐνὰν is wrongly inserted, and Lobeck had explained νύκτερον τέλος as a modest phrase for εὐνή. But Hermann's correction does not otherwise satisfy. I propose τλήμοσιν γὰρ αἰχμαλώταις | ἀνδρὸς ἐκ τυχόντος, ὡς | δυσμενῶν ὑπερτέρων, | ἐλπίς ἐοτι νύκτερον τέλος μολεῖν, | παγκλαύτων ἀλγέων ἐπίρ-ροθον. Ἐλπίς means *expectation, apprehension*, τέλος a *rite*, τυχόντος a *chance comer*, ὡς *as happens (when)*. The plural δυσμενῶν .. was changed to singular, with loss of συνάφεια,

from the idea that it ought to agree with ἀνδρός. I cannot
endure αἰχμάλωτον, to agree with τέλος. Blomfield well
refuses to interpret ἐπίρροθον from the Iliad. We may render
it by an English noun, as "an after-billow of misery."

v. 406. αἰσχρῶν γὰρ ἀργὸς, μὴ κακὸς δ' εἶναι φιλεῖ.
Ought it not to be οὐ κακός in this earlier Greek? But perhaps
the poet wrote μὴ to force its junction with εἶναι and not with
φιλεῖ.

v. 561. κλυούσας of Dindorf seems better than the old κλύων
or the corrections κλύουσ', κλυούσᾳ, κλύουσαν.

vv. 573-5. The treatment of these three lines has not been
happy. Blomfield (ed. of 1818) for πρόσμορον ἀδελφεὸν
admits προσμολὼν ὁμόσπορον reluctantly and with mis-
giving. (Dindorf follows him.) Yet he tells us: "ἀδελφεὸν
omnes." Ἀδελφεὸν is not elsewhere in the tragedians, ὁμό-
σπορον is common. What then can have induced copyists to
reject a known word, and foist in a stranger one? It must be
intelligible for *a brother*, since in Electra 134 ἀδελφεὰ is *a
sister*. Indeed, Pindar Ol. ii. has the word. I therefore hold
that ἀδελφεὸν in this line ought not to be touched. Πρόσμο-
ρον is good neither in sense nor in metre; but to a modern
its sound is that of προσμόρων, with which we may identify
it. Προσμολὼν is a very small change, I admit: yet it was
unlikely to be altered. On this ground I prefer προσθορὼν,
a compound not acknowledged in our dictionaries.

καὶ τὸν σὸν αὖθις προσθορὼν ἀδελφεὸν,

satisfies me.

v. 574. ἐξυπτιάζων ὄνομα Πολυνείκους †βίαν. Here
Schutz changed ὄνομα to ὄμμα, and Blomfield follows him
and interprets it *resupinans oculos*. But if that idea were here

more in place, the words are awkwardly interposed. Liddell and Scott quote ὄνομα here: "upturning the name" means "dissecting the name," perhaps because an animal to be dissected is thrown on the back. The erroneous word in this line, with me, is βίαν. The right structure apparently is ὄνομα Πολυνείκους πικρὸν or τάλαν, though hereby we get no clue to the origin of βίαν. Yet I cannot content myself without a clue.

To attain something plausible, the conjecture must be altered. The poet may have written:

$$\text{ἐξυπτιάζων ὄνομα π[ικρὸν ὑπέρ]βιον,}$$

and when the letters in brackets were illegible, a copyist supplied π[ολυν εικους] βίαν.

If βίαν be as certainly wrong as I hold it to be, this conjecture is not too violent for the occasion.

v. 575. δίς τε, *and twice*. Blomfield seems to interpret it as δίχα, *apart, in two parts:* for which sense I know no proof. Ἐνδατεῖσθαι, either to revile or to celebrate! strange and confusing. Here we seem to need the energetic sense, "to curse, to abominate:" but that is impossible, while it also means, to celebrate. I can only suppose it here to imply *sarcastic admiration;* "and twice, at the last, signalizing the name." The τε, which Blomfield omits, couples the two participles of vv. 574, 5; lines which may be called parenthetic. Is not the Latin *denotare* a fair rendering of ἐνδατεῖσθαι in the senses apparently opposite?

v. 577. ἢ θεῖον ἔργον.—Blomf. rightly for τοῖον. He argues that καὶ—τε for *both—and* is not good Greek. I do not see how it can be answered.

v. 608. τὴν μακρὰν πόλιν, *the distant city,* or *the long city.*

Who can believe that our poet so loves enigma as thus to denote
Tartarus? Blomfield changes πόλιν to πάλιν, with question-
able syntax, which entitles the journey to death, πομπὴν τὴν
μακράν, when violent death might as well be called *the short
cut*. If one must change, it is worth while so to change, as to
attain satisfaction. I confess, I think Burgess had good reason
to propose τὴν νεκρῶν πόλιν, which Blomfield names without
comment.

v. 634 ought (I think) to have σ' ὡς for τὼς (*mirè* Dind.
σὼς), where Blomf. has θ' ὡς σ'. To translate, we have only
to join ἀτιμαστῆρα ανδρηλάτην into a single thought, " te,
ut qui injuriosè expulisti."

v. 690. I suppose Dindorf rightly changes τέλει' Αρὰ or
τελεῖν 'Αρὰ to τάλαιν' 'Αρὰ.

v. 721: I would put a full stop after περιθύμους κατά-
ρας. Then adding δ' after βλαψίφρονος, you need no
transposition.

v. 731-3. αὐτοδαϊκτοι seems to me metrically bad, and
παραβασίαν in the antistr. to represent two Iambs, not a
Choriamb. The old αυτοικτανωσιναυτοδαϊκτοι may better
be resolved into αὐτοκτόνῳ σφαγῇ δαϊκτοὶ. Αὐτο being
pronounced αφτο, σαφτο is not very remote from σφαγη.
Also for καὶ χθονία κόνις (bad metre again) we may certainly
write κἀγχωρία κόνις: in Schol. πατρία γῆ.

v. 747. ἐκ φίλων, ἀβουλίαις. Better Blomf. ἐκ φίλων
ἀβουλίας.

v. 750. It is astonishing that Scholefield and Blomfield print
μὴ πρὸς, knowing that in the Medicean it is ματρὸς. Blom-
field's ἔστε for ὅστε seems to be a misprint. I should prefer
ὅς γε, qui quidem. The syntax ἔτλα ῥίζαν appears to be like

that of ἔτλα πόνους, pertulit, perpessus est. [I cannot under-
stand Dindorf's ἔφλα.] After all, I am incredulous of ἔτλα,
and wish for ἔτειλ'· ἀπόνοια συνᾶγε.

v. 759. I certainly prefer ἀλκὰν (accus. after τείνει) to the
Vulg. ἀλκὰ. So apparently does Blomf., but he wished rather
for ἄλκαρ, and perhaps was right.

v. 763. Dindorf's παλαιφάτων ἀρᾶν is surely far better than
nominatives.

v. 765. τὰ δ' ὀλοὰ τελλόμεν' οὐ παρέρχεται. The
judgment of Hermann and others against τελλόμενα "arising,"
seems now to me far too severe. Hermann's own πελόμενα
is marvellously feeble. Moreover if in the antistrophe for
πόλεως we admit πολῖται, (which the metre suggests, and
per se is better,) room is gained for a compound of τέλλομαι.
If in the old text we found τὰ δ' ἄλγη ἐκτελλόμενα, pro-
bably no one would breathe suspicion. Here τὰ δ' ὀλοὰ is
hardly diverse in sense, slightly inferior in rhythm, to τὰ δ'
ἄλγη. In the antistrophe Heath's πουλύβοτος brings the
metres to accord. It is an after-question, whether the poet
wrote οὖλα as equivalent to ὀλοὰ, or whether the second ο of
ὀλοὰ was pronounced as our *w*. τὰ δ' ὀλω' ἐκ has the rhythm
of πολῖται, but τὰ δ' ὀλωὰ does *not* agree with πόλεως.

v. 775. ἀναρπάξανδρον. Strange that this should have been
left. Nothing was more obviously necessary than Hermann's
τὰν ἁρπάξανδρον.

The last strophe and antistrophe of this ode are variously
corrupt. In *v.* 779 I incline to join ἐπ' ἄλγει γάμων. Presently
τῶν κρεισσοτέκνων is evidently an impossible epithet. I was
enamoured of παγχρηστοτάτων (most serviceable for every-
thing) until I learned of the conjecture μισοτέκνων, which is
capital. But I see no propriety in dropping ἀπὸ before ὀμμά-

των, nor can I believe that the poet represented Œdipus as *wandering from his eyes*. That this idea should pass current, amazes me. The very word ἀποπληξία suggests that he said ἀπ' ὀμμάτων ἐπλάχθη, from verb πλήσσω. So πλᾱγα and σιδαροπλᾱκτοι. But ἐπλήγη, not ἐπλήχθη, being familiar, led to error. I also think that in *v.* 782 ὃς should be inserted before πατροφόνῳ. It makes the connexion better, and will facilitate a right construction of the antistrophe, to which I turn.

v. 785. ἀραίας is confuted by the metre (for we need a Cretic) and is tautological here. For ἀραίας τροφὰς I wish to write ἀγρίας τροφοὺς, *fierce nurses*, approving of Blomfield's *nomin.* ἐπίκοτος. But καί σφε διαλαχεῖν does not content me in grammar. I want αἵ σφι διαλαχοῖεν. The additional syllable then responds to the ὃς which I desire before πατροφόνῳ in the strophe. Finally in *v.* 791 after τελέσῃ (an active verb without an accusative) I desire τοδε or ταδε. May we read ταδ' ἀγκίπους for καμψίπους? I prefer the sense of ἀγκίπους (crookfoot) to ἀργίπους or ἀρτίπους.

At full *v.* 777.	*v.* 785.
ἐπεὶ δ' ἀρτίφρων	τέκνοις δ' ἀγρίας
ἐγένετο μέλεος, ἀθλίων	ἐφῆκεν ἐπίκοτος τροφοὺς
γάμων ἐπ' ἄλγει δυσφορῶν,	αἰαὶ πικρογλώσσους ἀρὰς,
μαινομένᾳ κραδίᾳ	αἵ σφι σιδαρονόμῳ
δίδυμα κάκ' ἐτέλεσεν·	διὰ χερί ποτε λαχοῖ-
[ὃς] πατροφόνῳ χερὶ τῶν	εν κτήματα· νῦν δὲ τρέω,
⎰ μισοτεκνων ἀπ' ὀμμάτων	⎰ μὴ τελέσῃ ταδ' ἀγκί-
⎱ ἐπλάχθη.	⎱ πους[1] Ἐρινύς.

[1] I have no authority for ἀγκίπους, *lame*.

v. 829. Blomfield overlooks the fact that καὶ πολυνεικεῖς implies the loss of a clause before it, and transposes, "*jure, ut mihi quidem videtur.*" To me it seems that the poet must have written οἳ δῆτ' ὀρθῶς κατ' ἐπωνυμίαν | [καρτ' ἐτεοκλεῖς] καὶ πολυνεικεῖς. For he cannot have overlooked that the name of Eteocles had meaning as much as that of Polynices.

v. 856. For metre's sake I would retain for ἄστολον some equivalent; besides that it must probably have come from something. After Ἀπόλλωνι I wish τὰν changed to γᾶν, but with Blomfield and Dindorf drop ἀνάλιον. This may give (adding εἰς):

τὰν ἄστροφον μελάγκροκον | νεκύστολον θεωρίδ', εἰς
τὰν ἀστιβῆ Ἀπόλλωνι γᾶν, | πάνδοκον εἰς ἀφανῆ τε
χέρσον.

vv. 886-904. Elmsley first reorganized these as antistrophics. Hermann, I believe, ejected πλαγὰν from one line and ἐννέπω from another, *words which follow well enough after* 887.

For ὁμοσπλάγχνων τε I would rather write ὁμοσπόρων γε πλευρωμάτων [πλαγὰν ἐννέπω]. These two words have as response κτεανά τ' ἐπιγόνοις, if not κτήνη τ' ἐγγόνοις.

v. 889. After ἀναυδάτῳ μένει add τ'. Further in strophe and antistrophe I wish

ἀραίῳ τ' ἐκ πάτρος δηλίφρονος πότμῳ. [for διχόφρονι]
and
ἀμεμφεία φίλοις οὐδ' ἐπίχαρτ' ἄχη (?) for ἐπίχαρις Ἄρης.

v. 946. διοσδότων ἀχέων (Blomfield, Scholefield, Dindorf) ought to agree with διατομαῖς οὐ φίλαις, a double Cretic. I cannot believe διοδότων inadmissible. If the poet wrote it,

the copyists were likely to correct him. Διοδότων ἀλγέων
makes the exact rhythm.

v. 947. Blomfield changes σώματι to χώματι, strangely
overlooking that γᾶς is to be joined with πλοῦτος, not with
σώματι.

v. 1049. ἤδη τὰ τοῦδ᾽ οὐ †διατετίμηται θεοῖς. Blomfield
says, "Locus peritiorem manum expectat." Yet not much
peritia seems needful : a very obvious correction is οὐ δῆτ᾽
ἀτίμητ᾽ ἦν θεοῖς.

AGAMEMNON.

v. 2. Probably μῆχος for μῆκος has now triumphed, in despite of Scholefield.

v. 7. Blomfield and Dindorf would omit this line. Ἀστέρας is justly treated as a prosaic interpretation of δυναστὰς, but I find it hard to believe that any annotator would add the rest of the line; and ἀντολάς τε τῶν is still *more* improbable from an interpreter than from the poet. Hence I rather believe that ἀστέρας has pushed out a verb from the end, and that the poet wrote,

ὅταν φθίνωσιν, ἀντολάς τε τῶνδ', ὁρῶ.

Then δυναστὰς is coupled with ὁρῶ.

vv. 10, 11 Vulg. ὧδε γὰρ κρατεῖν ..... ἐλπίζω. Those who change to κρατεῖ ... ἔλπιζον have to interpret the naked participle ἔλπιζον for an adjective, "hopeful," of which no example is given. In later Greek several participles thus degenerated; but to impute it in this word as early as our poet, without even a later authority, is not plausible; nor does there seem any adequate reason for change. For ἐλπίζω certainly can mean οἶμαι, as ἔλπομαι in Il. 7, 199, referring to the *past*. The emphasis here may be, "for I *fancy* that the queen herself (*not her husband*) sustains this regimen." See ἐλπὶς in Sep. Th. 349 and Agam. 1409.

v. 14. ἐμὴν is unendurably emphatic, though Scholefield sees nothing wrong. But no copyist, finding ἐμοὶ (Bentley's correction), was at all likely to change it to ἐμὴν. Dindorf in third edition (Lipsiæ, 1857) marvellously prints λύζω for ἐμὴν. If we must seek for a word likely to be corrupted into ἐμὴν, nothing seems nearer than ἤμην, "I used to sit." (For ἧμαι,

ἤμην, though formed as *p.p.* and *pl.p.* from ἕζω, have the sense of present and prt. imperf.) The past ténse, it may be said, is not here in place; but the structure is any way irregular. We may indeed write παρεστάτει for παραστατεῖ, but εὖτ' ἂν (as often as) is marked by Blomfield with an obelus. Surely the watchman ought *never* to sleep and dream. If, with Blomfield, we correct εὖτ' ἂν into ταύτην, no apodosis is wanted; then I see nothing better than to read ἔχων for ἔχω. [The *fear* (φόβος) must be fear of punishment if he indulge in a doze.]

> ταύτην δὲ νυκτίπλαγκτον ἔνδροσόν τ' ἔχων
> εὐνήν, ὀνείροις οὐκ ἐπισκοπουμένην,
> ἤμην· φόβος γὰρ ἀνθ' ὕπνου παρεστάτει,

This satisfies me. But ταύτην is not the *only* possible substitute for εὖτ' ἂν.

vv. 49, 50. Ἐκπατίοις, *deviis, aviis.* But the anguish was *not* devious nor in out-of-the-way places: it was displayed over their nests. The word differs so little from ἐκπάγλοις, that Blomf. has excellent reason for believing ἐκπάγλοις to be genuine. Interpreters try to convince us that ἐκπατίοις implies the young birds to be stolen; but this would not be suggested even by ἐκπατίων. To call stolen birds *truants* or *astray*, and the theft a *migration*, is like the slang of thieves. No doubt the following lines presume us to know that there has been malversation. The poet who proceeds to emphasize the *guilt* of somebody's deed, could not fail to premise the *fact* unmistakeably. Hence I suspect that some such words as [κρύφ' ἀναρπαστῶν] have been lost after παίδων.

v. 55. ἤ τις 'Απόλλων. This text seems to me impossible. As well might one say "some Jupiter" as "some Apollo." Each

deity was emphatically *unique*, and cannot be transformed into a *genus*.

v. 56. ἢ Πὰν, ἢ Ζεύς. Worse and worse. Apollo, Pan, Jupiter; whó ever heard of such a trio? How was Pan ὕπατος, morally or physically? Where else is Pan the avenger of birds, or a god who listens to the cry of the injured? I hold it certain that the names Apollo and Pan are both corrupt. My nearest conjecture is ἤ τις ἀπηνῶν (gen. pl) ἢ πανακὴς Ζεὺς, " either some severe (god), or all-retrieving Jove."

v. 58. μετοίκων. We are asked by some to believe that the stolen birds were made " half-citizens of heaven ": what next? According to others, the birds had *migrated;* and this ought to be ἀποίκων. That μετοίκων is corrupt, is to me clear as an axiom. For it I propose μεγοίτων, *calamitosorum.* But γόον τῶνδε refers not to the young, but to the parent birds, whose κλαγγὴ was alluded to above. Μέγοιτος is not in our dictionaries : being rare, it was easily mistaken in transcribing; but μεγάλοιτος is acknowledged; and they differ only as μεγαυχὴς and μεγαλαύχης, μεγασθενής and μεγαλοσθένης, μεγάδωρος and μεγαλόδωρος.

vv. 69, 70 *Vulg.* οὔθ᾽ ὑποκλαίων οὔθ᾽ ὑπολείβων | οὔτε δακρύων. Scholefield is not startled by κλαίων and δακρύων. Blomfield approves Casaubon's ὑποκαίων, so too Dindorf. What ὑπὸ means in these compounds is very obscure. I can only guess that *disparagement* is intended; as though one said, " Neither by a morsel of burnt victim nor by a few drops of wine." But besides, παραθέλξει needs τις. It may be understood, says Scholefield. Yet it is better expressed. For οὔτε δακρῦων, you have only to read οὔτις Δακρῦων, and you find TEARS to be the mysterious ἄπυρα ἱερά, spiritual powers, which care nothing for sacrifice or libation.

v. 87. πειθοῖ or πευθοῖ, θυοσκινεῖς or θυοσκεῖς, come to the same thing, if θυοσκινεῖς of the old text be an admissible verb.

v. 101 *Vulg.* φαίνουσα. Whó but Scholefield would fight for this palpable error, after Butler and Blomfield had pleaded for σαίνουσα?

v. 103. τὴν θυμοβόρον φρένα λύπης. All confess this to be wrong. I conjecture φρενολυμῆ (or φρενολύμην), "soul-gnawing, spirit-marring."

v. 107 *Vulg.* ἀλκὰν ξύμφυτος. I think Blomfield rightly has ξύμφυτον, "persuasive song, a force congenial (to age)."

. *v.* 110 *Vulg.* ξύμφρονα τᾰγὰν. Better Dindorf, ξύμφρονε τᾱγω, in dual.

v. 119. I cannot believe that any Greek would join βλαβέντα, *masc. singular* with a pregnant hare, in which of course the sex is prominent. I think the word *must* be neuter plural. Therefore the old reading ἐρικύματα φέρματα must be preferred, and λαγίναν γένναν must be interpreted of the same brood, *viz.* the brood of a hare, a numerous litter. [What an enigma, if the poet, while speaking of the brood in a pregnant hare, called the mother hare "the brood of a hare," as if on purpose to puzzle us!]

v. 121. Δισσοὺς *double, dubious*, certainly may here mean *different*. Whether Dindorf write for it ἴσους or πιστοὺς, he seems to change needlessly, and for the worse. But πομπᾶς τ᾽ ἀρχοὺς of Karsten is an improvement.

v. 128. The poet here purposely imitates the obscurity of oracles. *Whose* towers are meant? Trojan or Greek, is left doubtful. Πρόσθε may mean *previously*, as logic and order suggest, or may be awkwardly joined to πύργων, if κτήνη mean herds of cattle. But, as *chattels* and *cattle* with us, so κτήνη

and κτεανὰ were certainly once the same, and in an oracle might be explained either way. There is an argument in " This expedition at length captures Troy, *but first* all the resources of the Greeks will be exhausted." Without πρόσθε (previously) the two clauses are in no relation. If you insist on κτήνη, cattle, you must twist πρόσθε back to πύργων. Perhaps the poet intended ambiguity. Our farmers' word *stock* includes *cattle* and *chattel*. [Blomfield interprets κτήνη here *possessions*, confessing that *cattle* is the usual sense. In Theb. 885 *metre* suggests κτήνη for κτέανα.] Brunck, on Soph. Antigone 782, tried to establish that κτήματα, *chattel*, there means κτήνη, "*cattle in love* (!)," but I am persuaded that Sophocles there wrote λήμασι, *proud and heroic souls*, contrasted to νεάνιδος.

v. 138. Here commences a sadly corrupted epode, with no antistrophics to check us in efforts to correct. The metre is prevalently dactylic, with, I think, a tendency to Penthemimeter. The first line τόσσον περ εὔφρων καλὰ is made by Dindorf into ὄσσων παρ' εὐφρόνων καλὰ [Διὸς Κόρα]. I resist as absurd the doctrine of the "Etymol. Magn." that *lions* are here made prominent. It is a question of *hares* primarily. In Ολτων of the old text we ought to see λαγῶν, not λεόντων, hence also μαλερῶν ought to be corrected into μαλακῶν. After this preamble, I exhibit my own attempt.

τόσσον περ εὔφρων ['Αρτεμίς ἐστὶ] καλὰ
δρόσοισι λεπτοῖσιν μαλακῶν τε λαγῶν. κ.τ.λ.

I give to the two lines the same well-known rhythm.

v. 142. Between τερπνὰ (at bottom of page in Medicean codex) and τούτων αἰτεῖ, *words are lost*. These words must have contained both *nomin.* and *accus.* to αἰτεῖ, that is, *the seer* and *the*

5

god: hence I fill up τερπνὰ [δὲ δαίμονα θέσπιν ὁ μάντις], which makes the sentence clear.

v. 143. The words of the μάντις follow: "δεξιὰ μὲν . . . . but at the end, for the absurd στρούθων, (which Scholefield is hardy enough to defend, saying that sparrows mean birds, and birds *include* eagles!) I wish to write κρίνων "interpreting." Dindorf writes φαίνων (after φάσματα!); but I think, θεὸς φαίνει (Iliad 2, 308, 318), μάντις κρίνει. The στροῦθοι must have been written in allusion to Iliad 2, 308.

v. 144. I see no propriety in abolishing the Ionism καλέω, nor in seeking with Dindorf for an Iambic Senarian, but with him I think a word lost at the end of the line, perhaps: Ἰήϊον αὖ καλέω, Παιᾶν' ['Απόλλω] two Penthemimeters, followed by a third, μήτινας ἀντιπνόους. Or ἀγκαλέω.

v. 146. τεύξῃ will *seem* to have Apollo for nominative: σπευδομένα will correct the error, but not prevent it. The word ἀπλοίας is quite superfluous: in it I seek a title of Artemis in the *nomin.* and find Ἄγρεια, since Apollo is Ἀγρεὺς and Ἀγρεύτας. The word αὖρα is habitually omitted after τροπαία, and αὖρας would be supplied here, with ἐχενῇδας: then we have

Ἄγρεια τεύξῃ, σπευδομένα θυσίαν

again with Penthemimeter.

v. 148. Dindorf well judges that the metre of νείκεων τέκτονα σύμφυτον will be improved by a spondee at the end in concord with νείκεων. It is hard to find any so good as [αἰνῶν] which he adds.

v. 164. οὐδὲν λέξει is confessedly wrong. Οὐδὲν ἂν λέξαι cannot be condemned, but οὐδὲν εὔξεται πρὶν ὢν even better brings out the thought " will not *boast* that previously he was anything (of importance)."

v. 176. I agree with Scholefield and Blomfield that βιαίως ἠμένων is offensive: but I would not alter βιαίως. In order to join ἦλθε with βιαίως, and σωφρονεῖν with ἄκοντας, I propose to change δαιμόνων δὲ to δαιμόνων γε, and make the whole one sentence.

v. 180. ἐμπαίοις. Blomfield seeing that the current sense of this word is here improper, interprets it anew from παίω. But this sense, if possible, ill agrees with συμπνέων. The sense wanted is something from ancient religion; "resigned to *mysterious* fortunes." What of ὀμφαίοις oracular ?

v. 223. ἀόζοις, ministers, helpers. *Qu.* connected with Homeric ἀοσσέω? earlier root ἀέξω : ἄοζος thus reminds us of *aux*ilium.

v. 234. I think ἐν γραφαῖς [ποικίλαις] is wanted for clearer sense. In antistrophe I would read (for ἐπεὶ γένοιτ᾽ ἂν ἤλυσις . . . . .) πῆ γένοιτ᾽ ἂν λύσις. Dindorf is here more ingenious than convincing.

In strophe

<div align="center">

ἀπ᾽ ὄμματος βέλει φιλοίκτῳ,

πρέπουσα θ᾽ ὡς ἐν γραφαῖς [ποικίλαις] πρυσεννέπειν
</div>

has for response,

<div align="center">

μαθεῖν ἐπιρρέπει· τὸ μέλλον

δὲ προκλύειν, πῆ γένοιτ᾽ ἂν λύσις, προχαιρέτω.
</div>

I see a greater propriety in inserting the epithet ποικίλαις which defines γραφαῖς than in striking out προκλύειν.

v. 278. ἰσχὺς πορευτοῦ λαμπάδος πρὸς ἡδονὴν. Elmsley perceived that πρὸς ἡδονὴν conceals a lost verb. He conjectured προσήνυτεν. The suggestion is valuable. One wonders it was not followed up. I propose rather προσήθρισεν, "wafted," a word far more apt to be unknown and corrupted. Ἰσχὺς manifestly ought to be an accusative. For it I desire

ὄσχας, *twigs*, also rare. "The pinebrand wafted twigs of flame."

v. 293. πλέον καίουσα τῶν εἰρημένων is certainly prosaic, but Dindorf's substitute, προσαιθρίζουσα πόμπιμον φλόγα, rather amazes than instructs.

v. 299. The old μὴ χαρίζεσθαι was changed by Wellaeur to a novel verb μηχαρίζεσθαι, with Scholefield's applause. But Heath's μή χατίζεσθαι, adopted by Blomf. and Dindorf, is to me more convincing.

v. 299. From such phrases as φίλε τέκνον, where sex is a prominent real fact, it is a very unsound deduction that we may join φλογὸς πώγωνα with a feminine accus. φλέγουσαν. Such a generalization overthrows all law of sexual concord. The καὶ before Σαρωνικοῦ (well called *importunum* by Scholef.) suggests the loss of a whole line after πρόσω. Such line might be [αυγὴν κελεύουσ', ἀστραπαῖς εὐαγγέλοις] φλέγουσαν. Even so, φλέουσαν seems better.

v. 310. For ὡς λέγοις, Blomfield has ὡς λέγεις. But Dindorf has οὓς λέγεις, better still. With Scholefield I resist the change of διηνεκῶς to διανεκῶς.

v. 327. The old text ὡς δυσδαίμονες is bad, Dindorf's ὡς δὲ δαίμονες is odious; but ὡς δ' εὐδαίμονες, of Voss, Stanley, Musgrave, Blomfield, I find blameless and satisfactory.

v. 332. ἐμπίπτῃ. Better Dindorf ἐμπίπτοι, *utinam!*

v. 333. ἔρως ποθεῖν is hardly credible. Perhaps all now accept πορθεῖν.

vv. 365-370 are corrupt and difficult, but Blomfield firmly leads the way. Πέφανται cannot here mean *are slain*, but *is shown*. For ἐγγόνους he proposes ἔκγονος, which does not suit the metre. A nominative sing. is needed. Ἐγγενὴς gives the fit rhythm. I cannot accept from Blomfield ἀτολμήτων

βαβαί, ὦ φιλε- ἰνε εν ἀνευϳεϲ τὴν ἀναγκην τόδι φιλολόγω ποιεῖν ὅ ἀν κιϲτύηϲ —

Ἄρη to mean Martem *rerum nefastarum.* In ἀτολμήτων is hidden an epithet of barbarous *men,* described as Ἄρη πνεόντων : ἀταρτηρῶν will do ; *noxious,. destructive* men ; then we must put a stop with Blomfield after δικαίως.

Next, in *v.* 369, I warmly approve Blomfield's ἐστ᾽, οὐδὲ for ἔστω δὲ, but fear that ἐστ᾽ cannot dispense with a nominative expressed, either τόδε, or some noun. One form of our sentence might make ὑπερφεῦ conceal a nominative, meaning *excessive grandeur* and governing genitive δωμάτων. Then it must be a *neuter sing.* (that ἀπήμαντον may have concord with it,) and be an amphibrach, for the metre. But no noun beginning with ὑπερ fulfils the conditions. We are thus driven to the hypothesis that ὑπὲρ τὸ is the seat of error, and conceals the lost nominative, φλεόντων being the case absolute. Only one solution here occurs. I cannot claim that τόδ᾽ οὔτε is at all like ὑπερ τὸ. But the *sense* of the poet, with good metre, results from φλεόντων δωμάτων ὑπερφεῦ, τόδ᾽ οὔτε βέλτιστόν ἐστ᾽, οὔτ᾽ ἀπήμαντον. Else οὐ τοῦτο β. ἐστ᾽, οὐδ᾽.

v. 377. προβουλόπαις "provider for children." So Blomfield. To me he seems quite right. Such a word *we* should not dare to invent, on the basis of φιλόπαις, but to deny the poet's right, is far too bold. The Scholiast (Blomfield urges) joins πειθὼ Ἄτης. I learn that some now write πρόβουλος παῖς, and make Persuasion *child of Ate* (!)—a phrase which no one ought to obtrude. Persuasion is not a malignant deity, (Στέργω δ᾽ ὄμματα Πειθοῦς, says Athena in the Eumenides), though there may be persuasion to evil ; then Ἄτη is a child of Ill-counsel.

v. 395. To accommodate the metre to the strophe, we may venture to transpose τε καὶ, making κλόνους τε καὶ λογχίμους.

v. 402. Awfully corrupt. Nothing but audacity can here serve us. In metre

πάρεστι σιγᾶσ' ἄτιμος ἀλοίδορος

has for response

τὸ πᾶν δ' ἀφ' Ἑλλάδος αἴας συνορμένοις.

Here ἄτιμος ought to be a Bacchic foot, and Ἑλλάδος an Antibacchic. For the latter I read Ἑλλᾱνος, the land of Hellen, giving the same metre as Hermann and Dindorf get by a much larger change, ἀφ' Ἑλλανίδος γᾶς. Ἀτίμους may be temporarily written for ἄτιμος.

Observe that in ten lines preceding *v.* 402 no word is found that could hint at a nomin. to πάρεστι. Menelaus has not been mentioned. Primâ facie Σιγὰ is the nomin. For σ' ἀτί-μους I conjecture κατ' οἴμους, which by the moderns is sounded κατ' ἴμους; thus only a change of σ to κ is implied. Dindorf prints ἄστους ἀφημένων ἰδεῖν (Lipsiae, 1857, Preface, p. lxv), but he does not translate it, nor can I. Yet I thank-fully accept from him αἴστους for ἄδιστος, and render αἴσ-τους ἰδεῖν, *to view the viewless* or the vanished. It remains only to correct ἀφεμένων to ἐφιεμένων. I render it, "Along the pathways wends Silence unreproaching; whilst [in vain] they long to view the viewless." The gen. ἐφιεμένων may be coupled with Σιγὰ or with οἴμους, indifferently.

In the antistrophe for more exact response I incline to ταλα-σικάρδιος for τλησικάρδιος. *Parum refert.*

v. 405. φάσμα, *i.e.* Helen, a phantom.

v. 412. δοκῶν ὁρᾶν, improved by Scholefield into δοκῶν ὁρᾷ, *sees in fancy.* This gives the needful subjunctive to εὖτ' ἄν.

v. 415 Vulg. ὀπαδοῖς involves three nouns in the dative plural, *not* in apposition! πτεροῦσσ' ὀπαδὸς of Voss and

Blomfield does not certainly give accurate metre. Dindorf's ὀπαδοῦσ' is good, but it seems we must then further change πτεροῖς into πτανοῖς,—bold? perhaps necessary.

v. 431. †τοὺς λέβητας. Hermann and Blomfield omit τοὺς; though οὖν in antistrophe must be expelled with it. The double change is unplausible: besides we must keep the old ευθετον, if we can. I conjecture οὖς λέβητας, for suos, a sense less obvious; thereby inducing the change to τούς.

v. 442. εὔμορφοι, which Blomf. calls plane otiosum, perhaps meant "their once beautiful forms."

v. 462. ἐστὶ μὴ seems to me ungrammatical. Blomf. is quite dissatisfied. Stanley's conjectures εἴ τοι for ἤτοι and εστὶν ἡ for εστὶ μὴ, yield good sense, but the latter change alone suffices. "It is either divine or is a fiction."

v. 467. αἰχμὴ here, as in Choeph. 619, seems to mean military rule. Where we say the sword figuratively, Greeks would say the spear.

v. 469. ὅρος is a grand difficulty. To say that the poet calls a frontier credulous, is to try our patience too much. If ὅρος is the right text (as perhaps v. 1123 implies, πόθεν ὅρους ἔχεις, etc.), it must have a very unusual sense, logical or musical. "Argument" will well suit both passages. In logic, ὅρος is a definition or a term. May a Term mean a Topic? In Æschylus's time, it is not clear that Attic Greek had any received word either for argument or for topic. If the poet used ὅρος in either sense, he found none to follow him.

If ὅρος could have the sense of ὁρμή, that would not be amiss for these two passages: but on the whole, to me the least improbable solution is, that the poet's mind itself was here ταχύπορος, from Term and Topic to Argument.

Excursus on *vv.* 538-540.

These lines are surely imperfect. They narrated miseries *by sea*, as we learn from 541, τὰ δ᾽ αὖτε χέρσῳ. Yet *v.* 538 gives no idea of the sea; δυσαυλία suggests only the land; that πάρηξις is peculiarly a sailor's word, no evidence is brought. Surely *something* ought to have preceded, to show that it meant coming *to land*. The distance from Aulis to Troas on the map may be two hundred English miles. Greek troops, crushed on board of small vessels, found it a hardship to sleep in them, and desired, when possible, to take their meals on land. "Rare landings" were a misery. But how can κακόστρωτος be an epithet of πάρηξις? "Ill furnished with beds" is the conventional interpretation, a strange epithet for "an approach"! My first attempt at correction is, to change this to κακορρόθους, "dangerous from the surf;" which commends itself as probable. Even so, πάρηξις, and still more δυσαυλία, need some word *preceding*, to indicate that he is talking of the sea. If the hiatus is *before* δυσαυλίας, we may imagine something like the following:

> μόχθους γὰρ εἰ λέγοιμι [τοὺς θαλασσίους
> ναύταις ἀπηνεῖς, κῦμα] καὶ δυσαυλίας,
> σπαρνὰς παρήξεις καὶ κακορρόθους,

Nor do I see how any smaller remedy could make the hearer understand δυσαυλίας to be spoken from a seaman's point of view.

But in the next line are grave difficulties both of syntax and of meaning. My late learned colleague and Professor of Greek, Henry Malden, gave me his solution. Στένω οὐ λαχὼν must be joined intimately into a single thought, which the *preceding*

οὐ denies. What does it mean? "I mean that I have not received." But what was the thing not received, the thing over the loss of which they moaned? "a part of the day," ἤματος μέρος? That is too absurd. But τί μέρος ἤματος may mean "*During* what part of the day." True. But then λαχόντες has no accusative; and since the accusative to this verb may be either *good* or *bad* fortune, its suppression is impossible. "During what part of the day [were we] not moaning that we had not received?" This syntax is as inadmissible as the other.

The simplest remedy is, to condemn οὐ λαχόντες as corrupt, then Homer's ἀσχαλάᾳ παρὰ νηὶ πολυζύγῳ at once suggests a substitute: στένοντες, ἀσχάλλοντες, which has a slight addition of plausibility from the modern Greeks writing λ by λ (lower in the line) which confounds it with χ. [First ἀσχάλλοντες becomes ασλάχχοντες, then οὐ λαχόντες follows.] The syntax remains incomplete, from wanting a verb; and the transition to τὰ δ' αὖτε χέρσῳ is very abrupt; still, the sense is clear, and the loose syntax is not unnatural from a veteran soldier. Τί ἤματος μέρος then means "*During* what hours." I counsel to condemn οὐ λαχόντες.

But if I were to reason as Scholefield, I should say: "I prefer to keep without change *the very words* of the poet" [*i.e.* the words ascribed to him!] and transpose *ad libitum*? no; but add *ad libitum:* and here, with the strong argument that the syntax is incomplete. To those who insist on retaining οὐ λαχόντες I suggest a hiatus after it, and such a supplement as

οὐ λαχόντες [ἤμερον Δία,
ἐκαρτεροῦμεν μακρὸν] ἤματος μέρος.

Then I would interpret τί δ' οὐ; to mean "and what not

beside?" The likeness of ἡμέρας to ἤματος is a specious pretext. But, once launched on the deep, who can stop boldness? We might have something *better!* as:

$$\text{οὐ λαχόντες } [\text{εὐδίαν καλὴν,}$$
$$\text{ἠντλοῦμεν ἀργαλέον}] \text{ ἀήματος μένος.}$$
$$\text{or ἐκαρτεροῦμεν αἰπὺ}] \text{ χείματος μένος.}$$

But to imagine a line lost before δυσαυλίας is quite enough in one passage: a second hiatus is so unplausible, that I could not think of saving the life of λαχόντες at such a price.

v. 562 *Vulg.* ἀρχαῖον is retained by Scholefield and Dindorf; but with sense most unsatisfactory. Blomfield accepts Porson's ἀρχαίοις.

v. 585. τούτου. Scholefield well observes, that if τούτου be expanded into its equivalent ἢ τοῦτο, no ellipsis of ἢ is felt before ἀνοῖξαι.

v. 589. εὕροι μολών. Scholefield says: εὕροι me judice stare nequit. But to find a substitute is very hard. Did the poet present the queen as a hypocrite unaware how transparent was her hypocrisy. To this idea *vv.* 594-5 agree.

v. 627. I suppose σεσαγμένον of Dindorf is right.

vv. 642, 7. Here too I must thank Dindorf for dative ἐρειπίοις and ναυστολοῦσ'.

v. 677. κελσάντων, defended by Scholefield, is by Blomfield and Dindorf corrected to κέλσαντες. But we need a verb. I try κέλσαν τὰς—Ionic for ἔκελσαν. Also the *metre* of ἐπ' ἀεξιφύλλους is wrong; ἐς βαθυφύλλους would be right, but is not plausible. In early days αεξι (connected with augeo) was written αεγσι. I conjecture, that our poet, imitating Homer's πηγεσιμάλλῳ, coined the epithet πηγεσιφύλλους. A preposition was not absolutely . needed with

ἀκτὰς, for in Suppl. 15 he writes κέλσαι δ᾽ Ἄργους γαῖαν.
A copyist might make the π of πηγεσι into επ᾽, and ηγεσι
into αεγσι, whence our present text. Of course εἰνοσιφύλλους
would suit metre and sense as well, but was not at all so liable
to corruption.

v. 686. τίοντας implies a difficult double accusative after
πρασσομένα " exacting, *i.e.* requiting dishonor *on* those who
honor," with an unpleasant play on the verb *honor*, which is
supposed, by help of εκφάτως, to mean *dis*honor! But ἐκφά-
τως means *expressly, distinctly*, not, out of place and time.
Therefore τίοντος of Schutz, Butler and Blomfield, has always
seemed to me an easy and marked improvement, though
abandoned by Dindorf in his third edition (1857).

Next, what is the antecedent of ὃς after ὑμέναιον? The
verb ἐπέρρεπεν is active or neuter. If the latter, ὃς belongs
to ὑμέναιον, but that accusative then becomes a superfluous
repetition of νυμφότιμον μέλος. Better it seems to remove
the comma after ὑμέναιον and refer ὃς to Διός τίοντος. Then
ἐπέρρεπε is interpreted as, in Eumen. 848, ἐπιρρέπειν μῆνιν
is to *send wrath against*. So here Jupiter is said to *inflict* a
nuptial song on the bridesmen.

v. 691. I must impute to the copyists, not to the poet, the
unpleasant repetition of πολύθρηνον. I believe him to have
written πολύφημον μέγα που στένει, *with many a voice*.
There is a like incredible repetition of πολισσοῦχος in Sup-
plices 487-8.

v. 693. παμπρόσθη is not Greek. Perhaps neither is πάμ-
προσθε. I conjecture παμπενθῆ πολύθρηνον αἰῶν᾽.

v. 709. μηλοφόνοις ἄταισιν of the old books is changed by
Blomfield into μηλοφόνοισιν ἄγαισι, by Dindorf to μηλο-
φόνοισιν ἐν ἄταις. Each change is made solely for metre's

sake, though it is not quite certain that a spondee for a dactyl is here wrong. Dindorf's ἐν is not plausible, nor does ἄται seem to be a natural word here. Nearest I find ἄται ποντίαι of drowning. Blomfield's accentuation defines ἄγη to mean *invidia,* as he explains it, *v.* 129; a sense by no means natural here. I prefer ἀγαῖσι *fragments,* as in Persae 417, Eur. Suppl. 693, a coarse word for mangled flesh. In Agam. 370, 388, a Molossus stands for a Choriamb; so in Theb. 767, 773. But there, strophe and antistrophe have each the Molossus. The change from ἄταισιν to ἐν ἄταις is *greater* than of ἄταισιν to ἀγαῖσιν or ἄγαισιν.

v. 742 *Vulg.* νεαρὰ φάους κότον δαίμονά τε τὸν ἄμαχον ἀπόλεμον. This is left by Dindorf in despair. Blomfield and Scholefield omit ἀπόλεμον, which is too long for the metre, while φάους κότον is too short, as well as without sense. I conjecture νεαροῖς φανοῦσαν τόκοισι | δαίμονα παντομάχαν, which removes all difficulty, if θράσος Ἄτης be, with Blomfield, interpreted as a periphrasis of Ἄτη. (Νεαρὸς, Νεοττὸς are able to pass as words of two syllables.) We merely need in the antistrophe to accept παλιντρόποις ὄμμασιν λιποῦσ᾽, Ὁσίαν προσέβα, where Ὁσία means *Virtue,* as in Bacch. 370.

v. 775 *Vulg.* ἀκούσιον is excellently corrected by Franz into ἐκ θυσιῶν. But this does not suffice. Θνήσκουσι cannot be right. I claim θρήσκοισι for the poet, *religious men.*

v. 796 *Vulg.* ἐπραξάμεσθα. Paley seems rightly to print ἐφραξάμεσθα.

v. 844. πολλὴν ἄνωθεν. This whole line seems to me spurious and noxious. See 848 πολλὰς ἄνωθεν.

v. 872. καὶ γῆν. Blomfield is justly offended with the καὶ. May we not adopt γαῖαν for καὶ γῆν?

v. 903. πράσσοιμ' ἄν is well changed to πράσσοιμεν by Dindorf, who retains εὐθαρσὴς.

v. 954 *Vulg.* εὐπιθές, good in itself. But here εὐπειθές is better for metre. In antistrophe the old text οὔτοι ματάζει seems right.

v. 956 *Vulg.* ξυνεμβόλοις. Better ξυνεμβολαῖς in Dind.

v. 957 *Vulg.* παρήβησεν, good in metre, absurd in sense. The word πρυμνήσια reminded the poet of ἐκ δ' εὐνὰς ἔβαλον, κατά τε πρυμνήσια δῆσαν, Iliad i. 436? Hence, I think, he brought in the verb παρηύνησεν, to lay (ships) side by side (fastened by εὐναῖαι?), to *beach* ships. In modern Greek ηβ and ην are sounded alike, so that παρηύνησεν to a medieval copyist had only ν more than παρήβησεν. Ὑπ' Ἴλιον ὦρτο must be understood, " started *from the Troad beach* to march to the city Ilion."

v. 969. Scholefield has εὔχομαι δ' ἀπ' ἐμᾶς τι, Dindorf εὔχομάι δ' ἐξ ἐμᾶς, Blomf. εὔχομαι τάδ' ἐξ ἐμᾶς. But I claim εὔχομαι δὲ τάδ' ἐξ ἐμᾶς, answering to ψαμμίας ἀκάτας παρηύ|νησεν . . . This ends all difficulty.

v. 972 *Vulg.* μάλα γάρ τοι τᾶς πολλᾶς. For metre's sake I desire μάλα γὰρ οὖν τὸ τελέας.

v. 974. I propose to fill the hiatus, νόσος γὰρ [ἄφαρ] γείτων.

v. 975. Unless we lessen the antistrophe by an Iambic Penthemimeter (which then cuts the strophe *unmanageably* short), we have here a hiatus which I fill by conjecture as follows: καὶ πότμος εὐθυπορῶν ἀνδρὸς [ἐρικτεάνους] | ἔπαισε [ναῦς εἰς] ἄφαντον ἕρμα.

v. 978 *Vulg.* καὶ τὸ μὲν. I want, καὶ τὶ μὲν . . . . ὄκνῳ (?)

v. 990. To the question, "Who can recall the dead to life?" one might reply, "*No one: the very effort is impious.*" After

this might be added: "Nor (else) would Jupiter have removed from Earth the physician who understood how to recall them." But to omit the obvious reply, and substitute the last words for it, is far too elliptical and quite unnatural. To insert even a few words after ἐπαείδων, the strophe forbids. I infer that οὐδὲ is unsound. Again, οὐδὲ (interpreted as above) entails the necessity of inserting ἂν. What then may we set in the place of οὐδὲ? I try οὐχὶ τὸν ὀρθοδαῆ .... Ζεὺς αὖτ᾽ ἔπαυσέν γ᾽ ἐπ᾽ εὐλαβείᾳ; transposing only final γε of the old text. "Who can by chantings restore the dead to life? Did not Jupiter on the contrary in sage caution quell him who had the right art?"

v. 994. μοῖρα μοῖραν. No interpretation seems worth listening to. I propose μοῖρ᾽ ἄμοιρά μ᾽.

v. 1080. ὀρεγομένα is well changed to ὀρέγματα, though Scholefield resists.

v. 1085. μελαγκέρων is ridiculous. It surely ought to be μελαγκρόκῳ, agreeing with μηχανήματι, a word which means the fatal garment. As for ἐν πέπλοισι, it interpreted μηχανήματι and pushed out ἐμπλακέντα.

v. 1133. νεογνὸς ἀνθρωπων μάθοι is evidently wrong. Paley excellently changes ἀνθρώπων to ἂν σκοπῶν.

v. 1143. ἐγὼ δὲ θερμόνους τάχ᾽ ἐν πεδῷ βαλῶ. In the whole play is no line more difficult than this; because, while something is certainly wrong, we cannot be sure which part is wrong. Opposite hypotheses are plausible. Therefore I do not pretend to advance more than one possibility out of many, when I detail what most commended itself to me out of several trials.

For experiment I changed θερμονουσταχ into τέρμ᾽ ἄνοστον, a phrase which might mean *death*, "a goal whence is

no return." It at once occurred to me that this gave a sharper reason for the comment of the Chorus τέρμα δ' ἀμηχανῶ, "your word τέρμα puzzles me."

I think it admissible as hypothesis that ἐν πέδῳ βαλῶ is a metaphor from casting dice; then with τέρμ' ἄνοστον (a phrase purposely oracular) the line would mean, "and I shall cast the venture (or throw the ballot) of death."

v. 1145. κακοφρονεῖν τίθησι was altered, for the worse, I think, by Schutz, to κακοφρονῶν. When τίθημι or κτίζω is used with an infinitive to supply a causative verb, the sense of the auxiliary is slightly altered (as in English), and a momentary misunderstanding may ensue, if it be parted from its infinitive. [On this ground I have objected to κτίσαι in Suppl. 627.] Κακοφρονεῖν τίθησι is natural, but τίθησι with three important words before we reach its infinitive μελίζειν is not natural nor pleasing. Further, Blomfield thinks ὑπερβαρὴς for ὑπερβαρὺς doubtful Greek. If we leave κακοφρονεῖν, we can write ὑπερβαρύς τε, a connecting particle being wanted. But I also wish for μελίζει, that is, the spirit sings through Cassandra.

v. 1187. †ἐφημίοις. Dindorf seems to scorn Butler's excellent correction ἐφυμνίοις, adopted by Blomfield.

v. 1303. δακτυλοδεικτῶν is evidently wrong; "No one forbids entrance into a distinguished house." In modern pronunciation ῶν and ον are identical, yet Scholefield obstinately retains ῶν, and in laying the translation before us, does not see, that while proving the grammar good, he makes the poet absurd. Stranger still, Dindorf in his third edition goes back to -ῶν.

v. 1311. ἄγαν ἐπικρανεῖ. This is improved by Blomfield into ἄταν τε κρανεῖ. Better still seems ἀντεπικραίνει, where

the present tense, following the future ἀποτίσει, may have given offence to copyists, wrongly.

v. 1312. τίς ἂν εὔξαιτο. Canter observed that οὐκ is wanted after τίς ἂν, and Blomfield inserted it. Why Porson and Scholefield should prefer οὖν and Dindorf ποτε, is a mystery, when good sense requires a negative particle.

v. 1327. μελλούσης κλέος. To improve this text, τῆς μελλοῦς κλέος (*the glory of delay*) is presented to us! I rather believe in μελλούσης δέος, the hesitation of (the queen) who is about (to perform the deed).

v. 1380. The change from ῥυσᾶς to ῥυτᾶς is perhaps for the worse. The Greek sea did not *flow*: its movements were from wind. *Flowing*, as its epithet, cannot be justified by the poet's contrast of running to stagnant water. *Wrinkled* is a very fit poetical epithet.

But Blomfield says: ῥυσᾶς, being a Spondee, is unmetrical, No doubt the penultima of a dochmee is normally short; yet in our poet I remember παραλίαν ψάμμον: νήστισιν αἰκείαις: ἀποκοπὰ κρατός: βαρύδικος ποινά: ἀνοσίων ἀνδρῶν. Blomf. has deprived me of ἐν ἐνύδρῳ τεύχει, 1097, by changing it to κύτει. In Eur. Orest. 322 ὀρεχθεὶς ἔρρεις has for response—σιν ἐν κύμασιν. But in Euripides there are many such dochmees.

In short, ῥυσᾶς cannot be called unmetrical, and in sense it is better than ῥυτᾶς.

v. 1409. "I have no hope (*i.e.* expectation) of treading the Hall of Fear." We may presume that the poet intends to put bombast into the queen's mouth: yet I cannot shake off the belief that her own Hall is meant. To discard ἐλπὶς seems impossible (see Sep. Theb. 362), strange as it is here, side by side with φόβος. Still, the text: οὐ σὺν Φόβῳ μοι μέλαθρον ἐλπὶς

ἐμπατεῖν, seems a not impossible original. It is grandiose enough, with Φόβος personified, as in Choeph. 29; and if by any accident σὺν were lost, the Vulgate would be patched up (οὔ μοι Φόβου) to mend metre and syntax.

v. 1418. ἱστοτρίβης. Pauw, Porson, Schutz, give us ἱσο-τριβὴς, which Blomfield prefers and Dindorf adopts. Schole-field does not appear to see the sting in Cassandra's *roughing it* on the sailor's bench *equally with Agamemnon.*

v. 1422. The double genitive cannot be right, but we cannot try to correct, until we fix the *nomin.* to ἐπήγαγεν, which I think must be Agamemnon, though the transition is abrupt. Then τῆς ἐμῆς ought to be τήνδ' ἐμῆς, making the *nomin.* clear. For χλιδῆς Blomfield preferred χλιδῇ, but did not adopt it, perhaps from the same uncertainty, which I feel, as to the dative here. The nominative participle χλιδῶν is to me far more natural. *It may have been mistaken for a genitive plural,* and hence came χλιδῆς.

v. 1423. The arrangement of this splendid dirge is complex, like those in the Choephori. Blomfield did not understand the order: Scholefield (Choeph. 770) ignorantly scoffs at the effort to perfect the stanzas of that ode. Even Dindorf here imagines a hiatus in strophe β after νῦν δὲ τελείαν, where the sentence is complete and clear. He merely damages it in the desire to reconcile it with the antistrophe. But ψυχὴν being supplied with τελείαν (from ψυχὰς in the preceding line), the syntax and sense are perfect; no hiatus is admissible: νῦν δὲ τελείαν (ψυχὴν) ἀπηνθίσω δι' αἷμ' ἄνιπτον, i.e. *Iphigenia's blood.* Then for ἤ τις I claim ἦ τις in a new sentence, and all is right. Only for metrical reasons I preferred πολυϋύμνατον before in-quiring about the antistrophe, which according to Dindorf's scheme is at 1515-1527; but it has six superfluous anapaestic

6

lines 1519-1524. τίς ὁ θάψων νιν—ἐπικρᾶναι. These, I contend, ought to be *transposed* to 1482 and accounted a Mesode. Then we have the following arrangement α β γ ά γ΄. | δ. Mesode. δ΄. | ε β΄ ζ έ ζ΄. This cannot be by accident, yet in the Choeph. the β΄ which responds to β would be as far from the *end* as β from the *beginning*.

But I try to reconcile β΄ with β otherwise than does Dindorf. In place of his large hiatus, I see only a very small one.

　　In β. νῦν δὲ τελείαν πολύϋμνατον ἀπην|θίσω[1]

　　　　2. δι᾽ αἷμ᾽ ἄνιπτον.

　　　　3. ἤ τις ἦν τότ᾽ ἐν δόμοις

　　　　4. ἔρις ἐρίδματος, ἀνδρὸς οἰζύς.

Next, β΄. τίς δ᾽ ἐπιτύμβιος .... αἶνον ....

　　　　2. ἐπ᾽ ἀνδρὶ θείῳ,

　　　　3. σύν δάκρυσιν ἰάπτων,[2] [ἰαλέμων]

　　　　4. αληθείᾳ φρενῶν πονήσει;

The defects are in the first line of β΄. To recover the actual words of the poet, where there are many possibilities, we cannot hope: but something like the following will do:

　　β΄. τίς δ᾽ ἐπὶ τύμβῳ [λιπαρῶς] αἶνον [ἀπαμβρύσας]— gushing forth praise *oilily*.

Only two words seem to be deficient.

The lines 1519—1524 are not out of place as a Mesode; yet where they now stand, they less delay the sharp response 1482, ὡς μὲν ἀναίτιος εἶ σύ.

v. 1446. Hermann and Dindorf have improved the metre and damaged the syntax by inserting τε after κράτος. The unsoundness to me is in the epithet ἰσόψυχον, which *can* be explained, but is disagreeably enigmatic. Σινόψυχον would cure both faults.

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[1] *Three Choriambs and an Iamb.*　　　[2] Or ἰαλεμῶν i.e. ἰηλεμίζων.

v. 1452. For τριπάχυιον Blomf. wishes τριπάλαιον. The χ and λ of modern Greek differ so slightly, that I wonder at any one hesitating to accept τριπάλαιον.

v. 1457. ἢ μέγαν οἴκοις τοῖσδε. I ill endure the spondee οἴκοις. I think it ought to be αἵμασι, alluding to the words just spoken. Some copyist did not understand αἵμασι, therefore read it into δώμασι. Another, to aid the metre, made it οἴκοις.

v. 1473. I think it certain that βέλεμνον, like βέλος, can only be a *missile*, and cannot be applied to a dagger. Παλάμη is a word which (like German *kraft*) unites skill and force as we see in παλάμη, art, and παλαμνεῖος, *a murderer.* Παλάμημα is used for μηχάνημα, and with our poet ἀμφί-τομον μηχάνημα might be a dagger, *a bowie-knife.* I con-jecture that he here used πάλαμνον for παλάμημα. It was not understood, and was corrupted into βέλεμνον.

v. 1476. The queen denies that she was the murderer; *not that she was wife of Agamemnon.* Therefore words are lost, such as: ἄλοχον [τοῦδ᾽ ὀλέτειραν]. The hiatus is not after ἐπιλεχθῇς: "do not impute that I, Agamemnon's wife, *am* his destroyer." Perhaps also after ἀπέτισεν a dipodia is lost, as Butler and Blomfield judged: [φονίαισι δίκαις] will do.

v. 1488.   μέλας Ἄρης, †ὅποι δὲ καὶ
            προβαίνων πάχνᾳ
            κουροβόρῳ †παρέξει.

This is the only sentence in this long Choral piece, where neither is syntax satisfied nor sense beyond doubt. I suppose the poet meant: "Mars, in his further course, will equal the horrors of the Thyestean dinner." Luckily for us, the metre is indis-putably correct, as the strophe 1463-5 testifies.

Παρέξει cannot be maintained without a fit accusative. I

cannot accept Scholefield's παρέξει δίκαν, which would mean "hold open a tribunal." I propose πατάξει.—a small change.

For the Pyrrhic μελᾰς I prefer ταλᾱς to μέλεος. Ὅποι δὲ καὶ is approved by no one. I dare not touch προβαίνων nor πάχνᾳ κουροβόρῳ, but I suggest

<p style="text-align:center">τάλας Ἄρης ὀπαδὸς, οἳ—</p>

"Mars, sad pursuer, forces his way through streams of kinsmen's blood,—whereunto advancing, he will smite with Thyestean horror."

The *unnatural* slaughter of the queen by her son seems intended by this reference to the δεῖπνα Θυέστου.

vv. 1499-1505. Seidler counselled to cut away the first two lines; Dindorf places them in brackets. Porson and Hermann approve of ἡ πολυκλαύτη; Dindorf follows them, moreover writes Ἰφεγενείαν long in last syllable. All this seems to me wrong, and Elmsley to be right in accounting the name Iphigenia an *interpretation*. Omit it, and you do not need to change ἀνάξια, with Hermann and Dindorf, to ἄξια, but τὴν πολύκλαυτον ἀνάξια δράσας brings all right, even the right number of Anapaestic lines.

v. 1531. The syntax and the argument are so complete, as to suggest a doubt whether there is a real loss of two lines. We find the queen's speech here shorter by two lines than its apparent response at 1556; but if the *Anapaests* were not sung to music, perhaps we ought not to assume that they *must* be strictly of the same length. This remark equally applies to the assumption that a dipodia is lost in *v*. 1480.

v. 1540. The old χρόνῳ is so good, that I see no adequate cause for Dindorf's change to θρόνῳ.

v. 1614. Scholefield's stubbornness in defending πήσας is

almost instructive. He will rather accept any absurdity for which he can patch up a plea, than admit error in the copyist. Yet I think παίσας is a fairer correction than the πταίσας of Porson, Blomfield, and Dindorf. "Do not kick, lest in *striking* you suffer for it," is better than "lest you *stumble and suffer*."

v. 1615. †τοὺς ἥκοντας (which Scholefield defends unintelligibly and Dindorf leaves in the text) seems to me indefensible. I learn from Blomfield that τοῦδ᾽ ἥκοντος (which he adopts) proceeds from "Auratus" and Stanley, and was approved by Heath, Porson, and Schutz. It leaves no suspicion that *a line is here lost*, which alone could account for τοὺς ἥκοντας.

v. 1622. The very unnatural emphasis here thrown upon ἄξει convinces me that this word is unsound. I expect ἔχθει in contrast to χαρᾷ. With Blomfield I feel that ἐξορίνας ought to have an accusative expressed. Nothing is better here than his ἠπίους for ἠπίοις. Ægisthus accounts himself and his partner *gentle*.

v. 1630. οὔτι μὴ σειραφόρον. The μὴ seems not right. Pauw, Porson, Blomfield, and Dindorf, have οὔτι μοι, as if σειραφόρον virtually meant *obedient*: then they have to supply by conjecture a noun for βαρείαις. But ἡ σειραφόρος means *the outer trace:* therefore σειραφόροις was probably the original. Ægisthus says: "with heavier traces, *let me warn you*, than those of leather." Perhaps the poet wrote: οὔτι μὴν σειραφόροις.

In the last speech of Clytemnestra I wonder that Dindorf neglects some small but much needed changes which are made by Blomfield.

CHOEPHORI.

Not one of the extant dramas has come down in worse plight than the Choephori, especially as to the Choral Odes. I understand that only a single MS. survived. From Blomfield's Preface I do not gather that he, any more than I, ever saw the MS., though its title-page professes him *ad fidem manuscriptorum emendasse*. So many passages are corrupt, according to the old editions, that no chance of amending is left, except by conjecture as bold as the case may exact.

v. 29. τορὸς γὰρ Φόβος ορθόθριξ. In the strophe we have an Iambic dimeter. Blomfield prints ὀρθόθριξ Φόβος, which Hermann disapproved. I rather suggest τορὸς Φόβος γὰρ ὀρθόθριξ, and even incline to press for Τορῶς.

v. 32. φοβῳ. Φόβος is personified and painted out powerfully. At midnight he wakes men up with a terrible cry concerning—what? If the description were read out and the reader paused, every hearer would make sure that the word MURDER was coming. The poet can only have written φόνου. Bothe proposed φόνῳ. To me Φόβος περὶ φόβῳ is trash, however you interpret it.

v. 47. καλύπτουσι in old editions is right. Blomfield wrote καλύπτουσιν, having a wrong text in Antistrophe.

v. 58 *Vulg.* χρονίζον τεύχη Ald., κρονιζον τ' ἄχη Rob. I make no doubt that χρονίζοντας ἄχη is true. The verb βρύειν, quite superfluous here, was in place in *v.* 63 from which Blomfield has ejected it.

v. 59. Blomfield retains ἄκραντος, but ἄκρατος probably now prevails.

vv. 60-77. Blomfield does not deny that "vestiges of anti-strophics remain." They could not *remain,* unless the poet had written the lines with that purpose. It is the duty of his editor to try to restore the stanzas as the poet wrote them.

vv. 60-63 and 64-67. These lines are variously corrupt; but in our effort to correct them wayward fancy is bridled by the demand of antistrophics. To be guided hereby is the part of caution, not of rashness.

In this third strophe the last line alone needs comment. I cannot consent to drop βρύειν from the end. Παναρκέτας is the fit epithet of a remedy, not of a disease. Provisionally, I beg to write παγκαρτέρας.

v. 69. I would not change οἴγοντι, *merely* because εὐνῆς θιγεῖν is current; yet I prefer θιγόντι as easier in syntax and better in tense. Also οὔτι ... ἄκος is so good *per se,* that it ought not to be altered to οὔτε. But at πόροι begins our struggle.

v. 65. πόροι τε πάντες, ἐκ μιᾶς ὁδοῦ βαίνοντες, τὸν χερομυσῆ φόνον καθαίροντες, ἰοῦσαν ἄτην. The first correction μάτην for ἄτην is universally approved. "All the streams, uniting in one rush, to cleanse murder, would wash in vain." But πόρος may mean a *path;* as in Iphig. A. 144; and here is nothing to show that *v.* 65 does not mean "all the paths from a single road." Βαίνοντες, *stepping,* still conveys no liquid idea. At least we need ὁμοῦ βαίνοντες. Rather than ἐκ μιᾶς ὁδοῦ we need εἰς ἕνα τόπον. For "at a single rush" the poet would have said ἐξ ὁρμῆς μιᾶς. Surely ὁδοῦ ought to be ὁμοῦ, and from the strophe we discover that an Iamb is missing; for, χερομυσῆ must answer to διαφέρει; though τὸν before χερομυσῆ is superfluous. If we try ἐκ [πηγῆς] μιᾶς, the thought is strange, "All streams from

a single fountain;" indeed the word SINGLE is illogical. Rather: "*All* streams from ALL the earth." This makes me conjecture that the poet wrote πόροι τε πάντες ἐκ παγκυμίας, inventing a word akin to τρικυμία and equivalent to the Ocean. When this was written πάγχυ μιᾶς, πάγχυ was soon omitted as absurd, and ὁμοῦ corrupted to ὁδοῦ. "Can all *great Neptune's Ocean* wash this blood, etc." For ἰοῦσαν or ἰοῦσ᾽ ἄν, I propose κλύσειεν ἄν, which is not too long for the strophe, if we retain βρύειν; and no good reason appears for ejecting it. [Only I want παγκαρτέρας, both for sense and metre, instead of παναρκέτας.]

Antistrophics are so far perfect.

In *vv.* 68-72 and 73-77 no two lines at first agree. But ἀνάγκαν with προσήνεγκαν instantly suggests wandering of the copyist's eye, and makes the correction προσῆψαν for προσήνεγκαν to me plausible. After this, we find metrical agreement between

> θεοὶ προσῆψαν· ἐκ γὰρ οἴκων ⎱
> and πικρὸν φρενῶν στύγος κρατούσῃ ⎰

By merely changing δὲ in *v.* 75 into νῦν, we next find harmony in

> πατρῴων δούλιόν ᾿μ᾽ ἐσᾶγον αἶσαν ⎱
> and δακρύω νῦν ὑφ᾽ εἱμάτων ματαίοις. ⎰

Thus far only two verses out of five correspond. How shall we deal with

> δίκαια καὶ μὴ δίκαια, | πρέποντ᾽ ἀρχαῖς βίου

while the antistrophe shows continuous trochees?

First, I reply, independently of metre, we need, *for good sense,* μὴ before πρέποντα.

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[1] Dindorf added μ᾽ as needful for the sense.

Then [μὴ] πρέπουτ᾽ ἀρχαῖς βίου, metrically agrees
with πένθεσιν παχνουμένη.

Not but that one may claim something to restrict βίου to
"MY life"; for which reason (and *not* to make antistrophics) I
wish for

μὴ πρέπουτ᾽ ἀρχαῖσί μου, "unsuitable to my original con-
dition, my birth and early days."

We next see that in 71 a finite verb is lacking. There is no
syntax, unless we add δεῖ or χρὴ before δίκαια. This suggests
the possibility, that accident tore off a bit of some original MS.
destroying δεῖ from the beginning of *v.* 71 and μὴ from the
beginning of *v.* 72. If *v.* 71 be thus mended, we have to
compare:

[δεῖ] δίκαια καὶ μὴ δίκαια
with δεσποτᾶν τύχαις, κρυφαίοις.

These are reconciled by the mere omission of καὶ in the former.
This καὶ would in prose be desirable or necessary; but by no
means in poetry. The omission here even adds to energy.
Therefore we seem to have reconciled four verses out of the
five, by changes, some much improving the sense, the others
very slight. If the poet had not intended antistrophics, changes
so small could not reconcile four continuous lines to four other
continuous lines. This is not mathematical demonstration, but
it is good logic with us now. I infer that the *first* line also of
the five *ought* in each system to respond, and if a little violence
be needed, it is justified.

They stand thus: ἐμοὶ δ᾽ ἀναγκαν γὰρ ἀμφίπτολιν—
and βίᾳ φερομένων αἰνέσαι—

But the *sense* of the latter is far from satisfactory. Blomfield

interprets φερομένων "rushing" and quotes Herodotus viii.
210 ἐπέπεσον φερόμενοι, but this ill reconciles me to αἰνέσαι
δίκαια καὶ μὴ δίκαια φερομένων βίᾳ, "to praise the deeds
just and unjust of men carried by violence." Indeed βίᾳ would
mean *other people's* violence. Mere metre suggested to me
βίαια φυρωμένων "violenta molientium," and *diction* (in-
dependent of metre) is on that side. Copyists would be prone
to adopt φερομένων. Aldus had βιαι.

This concludes my effort to justify *vv.* 60 to 77 as antistrophic.

v. 118. Blomfield accepts mentally Hermann's sagacious
transposition of *v.* 159 to this place, but is too timid to add it
even in brackets to the text. Hermann's supplemental word
ἄκουσον is in Dindorf improved into ἄρηξον.

vv. 146-157. This short song of 12 lines, as is acknowledged
even by Blomfield, was written by the poet to respond, six and
six. The first line of the antistrophe, consisting of interjections,
gives us too little restraint. *Primâ facie,* Blomfield rightly has
ὀτοτοτοῖ ὀτοτοτοῖ ἰώ—that is, nine short syllables and one
long; which I interpret as *Trochaic dimeter catalectic.* In the
strophe, ἵετε δάκρυ καναχὲς ὀλόμενον has twelve short
syllables; that is, one syllable too much. Moreover, ὀλό-
μενον is a very harsh epithet of a tear. Sense and metre alike
drive me to desire ὀλοόν. Ὀλομένῳ δεσπότᾳ for a double
Cretic has not accurate response in τίς δορυσθενὴς ἀνὴρ.
I cannot *transpose* as freely as Blomfield, who writes ἀναλυτὴρ
τίς δόμων. Which line is to be altered, is uncertain. One
method is, to replace the Epic δορυσθενὴς (quoted only from
the Homeric Hymn to Mars, *v.* 3) by the Tragic δορύσσους.
—I incline to this rather than to insert after ὀλομένῳ the con-
venient γε, which every copyist was likely to retain. Yet
I see a fair *argument* in δάκρυ ὀλοὸν — ὀλομένῳ γε. To

interpret καναχὲς *tinkling* makes it too playful; but *plashing* is consistent with Epic exaggeration.

v. 148. The sense, and I suppose metre too, justifies Blomfield and others in placing κεδνῶν before κακῶν, but I do not acquiesce in ἄγος for ἄλγος. For, how does the tomb avert the *pollution* of guilt? For milder grammar ἀπότρεπον, governing an accusative, seems better than ἀπότροπον. Ἀπευχέτον is not a natural epithet of ἄλγος, and the Homeric ἄσχετον πένθος may perhaps here guide us to the fit Iambic line

<div align="center">ἀπότρεπον ἄλγος ἄσχετον.</div>

v. 151. σεβάσω, δέσποτ᾽, is the old text. Blomfield omits the ω of σεβασω, Dindorf transposes it. Σεβας for ὦ σεβαστὲ is unnatural; no copyist would invent the order σέβας ὦ, nor would mere σέβας have generated σεβάσω. A neuter adjective plural, such as στεγανὰ, σκότια, ψιθυρὰ seems to me needed. No accepted adjective fulfils all conditions. At last I am driven to the theory of an epithet σεβάσιος, *reverent, reverential,* the correlative of σεβαστὸς *reverend.* If our poet coined the word, it would almost certainly be corrupted; moreover σεβάσω is near in aspect to σεβάσια. Σέβασις *veneration* is in the lexicons.

v. 154. Σκύθης [of the old text] and Ἄρης, separated by two lines, need two different verbs; but the text does not give even one. Ἐν ἔργῳ without μάχης, sounds to me as *military slang;* but with hardly change of a letter, we can write ἐνεργοῖ, and thus obtain a verb in the Optative, which is wanted by the Nominative Ἄρης. Again, Σκύθης is the Scythian steel personified (in which the Chorus is purposely obscure as an oracle), so that ἀνὴρ is *worse* than superfluous. For ἀνὴρ I suggest ἂν ἥκοι. This gives the verb needed with Σκύθης, and fills up the needed

measure of a Dimeter Iambic; also supplies the particle ἄν, desired with τίς, especially to express a wish.

v. 155. τά τ᾽ ἐν χεροῖν παλίντονα. Παλίντονος is a fit epithet not of an arrow, but of a bow, which, when unstrung, snaps back with reversed curvature. Therefore I want ἐκ κεροῖν παλιντόνοιν. Two horns of a goat made such a bow. Better also is τίς ἐκ then τά τ᾽ ἐκ, because the Σκύθης and the Ἄρης are separate. Who approves παλίντονα ἐν—without elision? That βέλη (*missiles*) can be accepted in the last line, astonishes me: σχέδια αὐτόκωπα positively *demand* ξίφη, as the Scholiast was aware. Further, I think Musgrave right in proposing ἐπιάλλων for ἐπιπάλλων. Πάλλων τόξα "vibrating a bow" *can* be used, as well as πάλλων τέκνα, "dandling children," Eur. Hec. 1168. But as applied to missiles, πάλλω means to poise and vibrate, as a javelin, but does not suit the shooting of an arrow. [In *Torqueo* and Thrów the action of Sling and Bow seem to be confounded.]

On the whole then I propose:

στρ.] 1. ἵετε δάκρυ καναχὲς ὀλοὸν
   2. ὀλομένῳ δεσπότᾳ·
   3. πρὸς ἔρυμα τόδε κεδνῶν, κακῶν
   4. ἀπότρεπον ἄλγος ἄσχετον,
   5. κεχυμένων χοᾶν· Κλύε δέ μοι, κλύε σε-
   6. βάσια, δέσποτ᾽, ἐξ ἀμαυρᾶς φρενός.

αντιστ.] 1. ὀτοτοτοῖ ὀτοτοτοῖ ἰώ.
   2. τίς δορύσσους ἂν ἤ-
   3. κοι ἀναλυτὴρ δόμων Σκύθης;
   4. τίς ἐκ κεροῖν παλιντόνοιν
   5. ἐνεργοῖ βέλη ἐπιάλλων Ἄρης,
   6. σχέδιά τ᾽ αὐτόκωπα νωμῶν ξίφη;

v. 264. κελεύων τόνδε κίνδυνον περᾶν.   After this line perhaps we ought to add from 279 what is there out of place. With very small change we may here write

ὁρῶν τε λαμπρόν, ἐν σκότῳ νωμῶν ὀφρὺν,
κἀξορθιάζων.

Τε after ὁρῶν will then mean *both*, and have for response the καὶ, *and*, of κἀξορθιάζων.

vv. 310-313.   To end the question at 312 seems to give better sense: then we have only to write οὐρίσας σ᾽ for οὐρίσας. Then 312 says: "Light *is* mingled with darkness and wailing *is* accounted an honor."   Blomfield changed κέκληται (from καλέω) to κεκλῆντ᾽ ἂν (from κλέω, celebro); for the worse, I think.   Blomfield's defence of ἰσομοιρος from Epic ἰσόθεος fails.   Ἰσοτιμοιρος of "Ald. Rob. Medic. Gwelf." [Blomf.] gives ground for Dindorf's ἀντίμοιρος.

v. 344.   For αἰῶνα Hermann writes αἰῶ, so too Dindorf.   In 343 τε[σῶν] for τε aids both metre, and the antistrophe 361, where syntax and sense require the accusative τοὺς κτανόντας. Thus in response:

τέκνων τε [σῶν] κελεύθοις
   ἐπίστρεπτον αἰῶ
κτίσσας, πολύχωστον ἂν εἶχες

πάρος δὲ, τοὺς κτανόντας
   νιν οὕτω δαμῆναι,
[κ᾽ αὐτῶν] θανατηφόρον αἶσαν

By the omission of the emphatic καὐτῶν *et ipsorum* the αἶσαν seemed to be Agamemnon's, and with οἱ κτανόντες all became confusion.

Electra at πάρος δὲ, drops the syntax of Orestes, in which

εἰ γὰρ means *utinam!* and changes from addressing Aga-
memnon directly, into allusion to him by νιν. Thus, to continue
the *idea* of εἰ γὰρ, we have to supply "*I wish*" before τοὺς
κτανόντας.

v. 368. ὀδυνάσαι γὰρ was altered by Porson to ὀδυνᾷ γὰρ.
Dindorf has δύνασαι γάρ, which to me is exactly wrong, and
Οὐ δύνασαι γάρ, right.

With *v.* 379 difficulties commence: τοκεῦσι δόμῳ στελεῖται
Rob. The Scholiast has τὸ ὅμοιον πατρί μου φυλάχθη,
which shows that he had τοκεῦσι δ᾽ ὁμῶς τελεῖται (Blomf.
ὅμως). Thus τοκεῦσι with the Schol. meant Agamemnon,
yet Clytemnestra is to have the ἄταν. My belief is that
τελεῖται ought to be τέλει σύ. The remaining obscurity and
abruptness may have been designed by the poet. Electra prays
against "parents," avoiding to say "my mother." After χειρὶ,
there is a hesitation of thought, and an abrupt continuation,
"Yea, and *parents* though they be [against whom I pray, *i.e.*
my own mother] *still* ὅμως do thou accomplish it."

v. 384. All see φρενὸς θεῖον to be wrong. Hermann's οἷον
for θεῖον is good, as soon as the sentence is so lightened that the
mind can join οἷον to στύγος. For φρενὸς I think we must
write φρεσὶν and join it with κεύθω. Seidler's φρενὶ; θῦον
is specious and good, but a little more abrupt. [I poise between
φρεσὶν, οἷον and φρενί; θῦον.] I account δριμὺς καρδίας
θυμὸς to be prosaic interpretation of κῆρος ἔγκοτον στύγος.

Here ἄηται is past passive.

τί γὰρ | κεύθω φρεσὶν, οἷον ἔμπας
ποτᾶται, πάροιθέν τε πρώρας ἄηται
[κῆρος] ἔγκοτου στύγος;

Κῆρος may have been pushed out by the interpretation. *After*

I had thus simplified the strophe, the decipherment of the antistrophe became obvious without the hiatus imagined by editors.

v. 391. πιστὰ γένοιτο χώρᾳ! Too abrupt and too feeble to be correct. γενεσθαι is absurdly pushed into the text in four other places under my hand. Orestes speaks in veiled language. He does not dare to say, "Jupiter will put forth his mighty hand to cut off Ægisthus and install ME in power," but in semi-republican tone, he looks "for faithful guardians," πιστὰ, as in the opening of the Persae. So αρχάς τε πολισσονόμους, 851. In 391 Jove ought still to be *nominative*, and πιστὰ, like κάρανα, *accusative*. Therefore for γένοιτο I propose θ᾽ ἔλοιτο (*will choose or elect*). "One day or other, Jupiter will (or must) cut off" (*alas! alas!* remembering his mother) "those who are now at the head, and elect faithful guardians." Κάρανα is so nakedly placed, that at first sight it is very open to suspicion. Τὰ νῦν κάρανα might occur to one; but φεῦ φεῦ answers to Ζεῦ, Ζεῦ in the strophe, which is hardly accidental, and we may believe that the poet intended to cast obscurity over the prognostics of Orestes. In 390 Blomfield accounts δαΐξας a Molossus, which is to me unplausible, nor is the metre in keeping with the context. His object is, to reconcile it with the strophe ‾‾ ⏑ ‾ ⏑ ‾‾. But what is this metre? It reminds me of Persius' prologue, σκάζων, with final spondee instead of Iamb. Is κάτωθ᾽ for κάτωθεν inadmissible? The rhythm of Ζεῦ, Ζεῦ, κάτωθ᾽ ἀναπέμπων seems more in harmony here.

v. 393. I suppose that all now approve of the bold change, Γᾶ for τὰ, and τε τιμαί for τετιμέναι.

v. 396. Instead of changing λοιγὸν Ἐρινὺς of the old ed., I prefer Blomf.'s alternative ("cum Bigot") of ἐπάγουσιν, which indeed glances at Orestes's future. [As for Ἐρινννς,

Παρνασσος, the Latins seem to have heard ordinarily *nn*
and *ss*.]

v. 400. I believe that φθειμένων of Aldus, and τεκομένων
v. 413 (antistr.) ought both to be omitted, strange as it may
appear whence they came. I imagine it thus: γ᾽ ἐτῶν was
first corrupted into γε τῶν, next τεκομένων was added to make
sense; after this, the line was supposed to be a double dochmee:
to make this out, πάθοιμεν was changed to πάθομεν. Then in
strophe, *to correspond*, ἴδεσθε was made ἴδετε, and φθιμένων
was added by some one who supposed it to be a Cretic. Burney
did not mend the matter by writing τῶν φθιμένων. He ought
to have gone on to τῶν φθιτῶν. But dochmees in this isolated
line would denote an excitement too sudden and short. The
change from ἴδετε to ἴδεσθε does not seem natural.

I see no reason to doubt that v. 400 ought to be a Dimeter
Iambicus, ἴδεσθε, πολυκρατεῖς ἀραὶ, and in antistr. πάθοι-
μεν ἄχεα πρός γ᾽ ἐτῶν, Orestes, as before, avoiding to name
his mother distinctly.

v. 406. κέαρ seems to require the neuter δύσελπι.

v. 408. κλυούσᾳ, *metri causâ*, I wish to omit; moreover,
because of κλύουσαν just before, one is glad to lose it. Then
from ἐπαλκὲς θαρέα πέστασεν ἄχος | πρὸς τὸ φαίνεσθαί
μοι καλῶς (taking τότ᾽ ἄν for ὅταν from Blomf.), I write
σάναντες for δὲ πάντες; and obtain:

σπλάγχνα δέ μοι κελαινοῦ-
ται πρὸς ἔπος· τότ᾽ ἄν δ᾽ αὖτ᾽
ἐπαλθὴς χαρὰ ῥεῖ᾽ ἀπέστασεν ἄλγος,
πρός τ᾽ ἔσανεν αἰκάλως, or αἰμύλως.
ΟΡ. τί σάναντες τύχοιμεν ἄν, τάπερ
πάθοιμεν ἄχεα πρός γ᾽ ἐτῶν;

πάρεστι σαίνειν, τὰ δ' οὔτι θέλγεται,
λύκου γὰρ ὥστ' ὠμόφρων,
ἄσαντος ἐκ ματρὸς ἐστὶ θυμὸς.

Σαίνειν and Ἄσαντος show that σάναντες must be right,
and ἔσανεν in the previous line.

If τότ' ἂν before ἀπέστησεν is justifiable by πῦρ ἂν οὐ
παρῆν, Philoct. v. 295 (ἂν = possibly), the passage seems now
to be sound. [Choeph. 624, Porson, Schutz, Dindorf approve
εἴκασεν ἂν.]

v. 453. ἐνδίκως [δίκας] Herm. Is not [λιτάς] better?

vv. 464-467. The key to this corrupt passage lies in 467,
αιωμαναιρειν of Ald. and Robertelli, out of which some one
made αἰῶν' ἀναιρεῖν, against the metre of the strophe. Dindorf
in 3rd ed. out of αι ωμαν αιρειν well made δι' ὠμὰν ἔριν.
(In modern Greek αιρειν sounds as ἔριν.) We now need αἱμα-
τηράν, to agree with ἔριν, not with θεῶν. Their ὕμνος ends
with αἱματηράν.

After this we see that τῶν δ' ἑκὰς is the seat of error, and
has superseded a word meaning *misery, death, ruin*. At once
τοῖσδ' ἄχος removes all difficulty. Blomfield renders ἔμμο-
τον, inhaerens; *i.e.* inveterate.

We must punctuate after αλγος; then proceed:

"δώμασιν ἔμμοτον
τοῖσδ' ἄχος, οὐκ ἀπ' ἄλλων
ἔκτοθεν, ἀλλ' ἀφ' αὑτῶν,
δι' ὠμὰν ἔριν αἱματηράν,"—
θεῶν τᾶν κατὰ γᾶς ὅδ' ὕμνος.

Ἔμμοτον for Ἔμμοτον εἶναι gives nearly the sense of
ἐμμένειν. "This *is* the song of the infernal goddesses, (that)
anguish (is) inveterate in this house, not from others outside,

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but from themselves by reason of cruel bloody strife." Εἶναι is understood. We need only οὐκ for οὐδ' and ἀφ' αὐτῶν, not ὑφ'.

v. 502. τόνδε τιμήσας †λόγον. Probably corrupted from λόγον in next line; but the correction νόμον does not please me. I propose γόον.

v. 527. †ἀνδρὸς ὄψανον is scarcely credible, when ὄφιος ὄψανον or νυκτὸς (or νύχιον) ὄψανον was meant. But I can believe that the poet wrote οὔ τοι μάταιον ἂν τόδ' ὄψανον πέλοι,—ἂν τόδ' corrupted to ἀνδρός.

v. 549. δόλῳ †τε καί. I would correct this obvious error by δόλοισι καί.

vv. 577-592. The strophe is longer than the antistrophe by a Cretic or Bacchic foot, but cannot afford to be shortened. It is easiest to suppose a word lost in the antistrophe; an epithet of ἄταισι is most convenient. Ἄταις [πανουργαῖσι] would bring equivalence, and in sense be good; but so distinctive an epithet would be less likely to drop out, than [αἰναῖσιν] before ἄταισιν through its sameness.

For suitable metre ἀντάίων must be a Cretic, as ἱκτάιου Suppl. 384. (Of course Antăyos may be a dactyl as easily as Antăros or Antŭgos.) A copyist, not understanding this, has obtruded παντόλμους, unendurable after ὑπέρτολμον, besides τλημόνων. I claim here παντρόμους ἔρωτας as mildest remedy. Blomfield wishes πλήθουσι for πλάθουσι. Of course! Our poet does not say πλάρης: even Pindar, Pyth. iv. has πλήθοντος, and in the Tragedians πλάθουσι means appropinquant. Dindorf ejects βλαστοῦσι, and makes havock of syntax. Βλαστέω in form is justified by βλάστησις, and the sense (shoots up) is not wrong of meteors. If lightning was intended, πλήσσουσι is more forcible, but would

be disagreeable with πλήθουσι. Blomfield well writes κἀνε-
μόεντ᾽ ἂν φράσαις. Nearly all now seems to me right. No:
it is hard to digest

<div style="text-align:center">δεινὰ δειμάτων ἄχη [or Blomfield's ἄγη].</div>

I must propose δείν᾽ ἐδεσμάτων ἄχη, dreadful and painful
foods, i.e. poisonous plants.

As to Blomfield's πολλὰ καὶ δεινὰ, it suffices to reply that
the prose idiom was not always chosen by a poet. The same
applies to his condemnation of τίς λέγοι;

As to the metre, a Trochaic tetrameter catal. is preceded, first
by two Cretics; next by three Cretics; then by one Cretic; if
ανταίων and παντρόμους be accepted.

v. 614. ἀκαίρως δὲ is certainly corrupt. I suggest 'Αχαι-
οῖς γε, to contrast Achaian homes with Barbarian, Pelasgian,
Lemnian. Blomfield well suggests ἀπευκτέον for ἀπεύχετον.
In apposition to this, I write σεβαστέον, for the old σεβασ·
τίων, which editors have changed to τίω. For ἐπικότῳ (un-
metrical and here illogical), I propose ὑπερκότῳ, with sense as
in Agam. 795 (or ὑπερκόπῳ, if Blomf. will so have it). It
seems to mean high-handed, successful, triumphant. These
small changes give good sense, good structure, and good metre.

<div style="margin-left:2em">
ἐπεὶ δ᾽ ἐπεμνησάμην ἀμειλίχων   [στρ. γ.
πόνων, 'Αχαιοῖς γε δυσφιλὲς γαμή-
λευμ᾽ ἀπευκτέον δόμοις,
γυναικοβούλους τε μήτιδας φρενῶν
ἐπ᾽ ἀνδρὶ τευχεσφόρῳ,
ἐπ᾽ ἀνδρὶ δήοις ὑπερκότῳ· σεβασ-
τέον δ᾽ ἀθέρμαντον ἑστίαν δόμων,
γυναικείαν ἄτολμον αἰχμάν.
</div>

v. 622. δήποθεν as a particle seems at best very prosaic, and

γοᾶται elsewhere is not *passive*, but *middle*. May one see ἄποθεν (*from afar*) in δήποθεν? Γοᾶται δὲ δὴ ἄ π ο θ ε ν κατάπτυστον, " It is wailed over from afar."

v. 632. Blomfield interprets τὸ μὴ θέμις to mean τὸ ἀνόσιον and changes παρεκβάντες to the genitive -βάντος, so as to yield " the guilt of a transgressor"; next he renders πατούμενον as if it were πατεῖται (scarcely endurable); lastly, he assents to the Scholiast, that "guilt is *trodden under foot*" means, "guilt is neglected, overlooked, and passes with impunity," ἠμέληται ὑπὸ τῆς Δίκης. This last interpretation is astounding; but I can see no other meaning in his words.

Τὸ μὴ θέμις ἐμίαναν would mean, "They defiled that which it is not lawful (*to defile*);" so that in the words before us τὸ μὴ θέμις means τὸ ἀγνόν, or τὸ ὅσιον, as I think. I see no escape here from the belief that a verb in the 3rd pers. pl. is lost, which supports παρεκβάντες and takes τὸ μὴ θέμις as its accusative. The verb ὤλεσαν at once suggests itself. The particle οὐ before λὰξ ruins the sense, which requires (an equivalent of) τὸ μὴ θέμις γὰρ ὤ λ ε σ α ν, λὰξ πέδοι πατούμενον. No further change is wanted, whether for sense or for good metre: the next line, with παρεκβάντες, joins on naturally. But is not this too long for the antistrophe? It is. But after the corrupt διμασε or δομασι (of which δόμοισι is made,) follows αἱμάτων abruptly. Something appears there to be lost. Is the sense perfect? It leaves τέκνον somewhat vague : " Fate brings, over and above, *a child* into (the) house." This, we are to suppose, points to Orestes. Was not our poet more likely to say, "into the house *of the father*"? I certainly wish for τοῖς πατρὸς, which exactly responds to ὤλεσαν.

I expect to be told that we must not tamper with *antistrophe* as well as *strophe*: else we open too wide a door. Well: if any

one grudge this additional Iamb or Cretic, let us try what comes of tightening up the antistrophe. Read δόμοισι, χαἰμάτων— then how is the strophe to be dealt with? To get room for the indispensable verb in 3rd pers. pl., you will have at least to sacrifice πέδοι (no great loss), and probably γὰρ. If you allow δόμοισιν οἷς (suis), χαἰμάτων—you get " a child into *his own* house;" certainly an improvement. Then, to get ὤλεσαν in, you must undesirably transpose, and change γὰρ to δὲ, viz. τὸ μὴ θέμις δὲ λὰξ [ὤλεσαν] πατούμενον, or with a verb in the present tense, τὸ μὴ θέμις γὰρ [αἰσχοῦσι] λὰξ πατού-μενον, from αἰσχόω for αἰσχύνω. This is rather *less* mild of treatment, and less satisfactory than ὤλεσαν with [τοῖς πατρός]. I do not see that this last *at all* outsteps the real exigency.

v. 687. Is παροῦσαν said *aside* to the audience in a double sense, as Clytaemnestra in the Agamemnon says ἐς δῶμα ἄελπτον in double sense? We do not relieve the difficulty by putting the wail into the mouth of Clytaemnestra; for she could not utter the sarcasm βακχείας καλῆς. Electra uses daring insult amid her pretended grief, to aid in blinding her mother. If παροῦσαν *must* be changed, I prefer προδοῦσαν to the παρ' οὐδὲν which Blomf. accepts.

v. 701. ὀπισθόπους δὲ τοῦδε. From *v.* 663 the queen would infer that Orestes had come without a companion. How can this plural be defended?

vv. 714-716. A very embarrassing little sentence. Great as is the tangle, a transposition in 715 will relieve it.

νῦν γὰρ ἀκμάζει Πειθῶ δολίαν
χθόνιόν θ' Ἑρμῆν ξυγκαταβῆναι,

after which Blomfield's interpretation of τὸν νύχιον as Orestes is natural. The ξυν implies two agents.

v. 722. †τοὺς ξένους καλεῖν manifestly is wrong, and is so marked by Porson. But why make difficulty about inserting the necessary ἐς ?

Αἴγισθον ἡ κρατοῦσ᾽ [ἐς] τοὺς ξένους καλεῖν

yields excellent sense, and has as good a Caesura as many other lines in our poet.

v. 744. δίψη τις. Elmsley explodes this nominative, and Blomfield bows to his authority. To eject all our poet's Ionisms does not pay, yet δίψ᾽ εἴτις of the Oxford edition is satisfactory.

Corrupt Chorus *vv.* 771-824.

Severe change is indispensable.

v. 773. δὸς τύχας τυχεῖν δέ μοι. I propose πλεῖν (to sail) for τυχεῖν. The metre of the antistr. is Cretic. For δέ μοι I write δόμοις. Κυρίως of the old books I refuse to change; indeed the Schol. explains it βεβαίως.

v. 774. Robert. τασωφροσυνευ. Out of this I hammer πανσόφῳ σθένει: μαιομένοις I make into μαιομένᾳ σ᾽, the participle referring to μοι in the first line. *v.* 775. διαδικασαι I keep unchanged. On the whole I have δὸς τύχας πλεῖν δόμοις κυρίως, πανσόφῳ | σθένει μαιομένᾳ σ᾽ ἰδεῖν διαδίκασαι. There remains: Πᾶν ἔπος ἔλακον· ὦ Ζεῦ, σύ νιν φυλάσσοις.

But what of the antistrophe? In 773 I have made a line of four Cretics. Its response is πημάτων, ἐν δρόμῳ προστιθεὶς μέτρον. Even *before* fixing the strophe as above, I had wished to correct ἐν into κἂν and προστιθεὶς into προστιθείης, in order to obtain a better *sense.* Heath, Musgrave, and Blomfield omit ἐν, which is somewhat more of a liberty than changing ἐν to κἂν : nor do I drop in the strophe τύχας with Blomfield, nor change κυρίως to κυρίους nor διαδίκασαι to διὰ δίκας.

But we must not decide by counting details. To obtain right and natural *structure* is the main point, well-formed sentences and right emphasis.

v. 784 old text. τίς ἂν σωζόμενον ῥυθμὸν τοῦτ᾽ ἰδεῖν δάπεδον ἀνομένων βημάτων ὄρεγμα. This has no syntax, no clear sense ; but the last three words seem to be sound. They are right in metre, but for δᾰπεδον we need a dactyl, to correspond to πᾶν ἔπος, and for τοῦτ᾽ ἰδεῖν we need what will have the rhythm of διαδίκασαι. I conjecture ποτὲ διαθεῖν ἔμπεδον, as Hom. Iliad xiii. 141, says, θέει ἔμπεδον. In Blomfield's note I read, "σωζομένου ῥυθμοῦ G. ad marginem Ask." Adopting this genitive absolute, we have to make syntax out of τίς ἂν διαθεῖν βημάτων ὄρεγμα: where for τίς ἂν one might rather expect δὸς οὖν. The line absolutely demands bold remedies. Those who retain τίς ἂν have to change ἰδεῖν to ἴδοι, δάπεδον to διὰ πέδον with somewhat feebler sense, less accurate rhythm, and the necessity of altering διαδίκασαι for the worse. And why should τίς ἂν be sacred? On the whole I propose

δὸς οὖν, σωζομένου | ῥυθμοῦ, ποτὲ διαθεῖν | ἔμπεδον
   ἀνομένων | etc.

where the metre seems to be of the Choriambic type: ποτὲ and ἀνο each does duty for a long syllable.

v. 793. τὸ δὲ καλῶς κτάμενον ought (I think) to be τοῖνδε καλῶς κταμένοιν, and should *end* the third strophe. The Mesode should begin with ὦ μέγα . . .

v. 794. The old text is εὖ δὸς ἀνιδεῖν δόμον ἀνδρὸς. Here ἀνιδεῖν is certainly wrong. It gives imperfect sense, and cannot coexist with ἰδεῖν in next clause. But *there is no other word which we have a right to call corrupt.* Treating this verb as the *sole* seat of error, I alight on ἀναπνεῖν as its only good

substitute; with the sense, "Grant the house of the man to gain *respite* (or renewed breath)." After στόμιον in a double Choriamb, I expect a consonant; and idiom suggests rather σὺ δὲ when a God has been invoked. I *prefer* σὺ δὲ δὸς (or δὸς τ᾽) ἀναπνεῖν to εὖ δὸς ἀναπνεῖν, but I should hardly dare to strike εὖ out of the text. In the three lines which follow, the old text may possibly be sound, without Hermann's ἐκ δνοφερᾶς.

v. 799. ἐπιφορώτατος is visibly and confessedly wrong. I write ὁ φωριώτατος.

v. 802. κρύπτ᾽ ἄσκοπον — bad in sense and metre. I suggest κρύφα μὲν εὔσκοπον δ᾽ ἔπος—as suited to εὔσκοπος Ἑρμῆς.

v. 803. νύκτα πρό τ᾽ ὀμμάτων— bad in structure and metre. Read νύκτωρ προὔμματων—then it responds to λύσασθ᾽ αἷμα προσφάτοις δίκαις. Night is opposed to καθ᾽ ἡμέραν. Critics vainly try to join νύκτα σκότον τε.

v. 804. That Schutz rightly changed ἐμφανέστερος to ἐμφανέστερον, I wonder that any can deny; but when *after* this line we place (taken from 801) πολλὰ δ᾽ ἄλλα φανεῖ, in response to τοῖνδε καλῶς κταμένοιν, it becomes quite necessary to understand in 804 that "*by day* Hermes is *perspicuous*." Without this, the καὶ τότε of 805 is unmeaning. "*Then;*" but When? Clearly when Hermes reveals something. The word χρῄζων seems to have been added by some one who thought Apollo was intended. Out of πολλὰ δ᾽ ἄλλα, I make πολλὰ δὲ κἄλλα φανεῖ, *metri causâ*.

v. 805. Old text, καὶ τότε δὴ πλοῦτον δωμάτων λυτήριον. Metre and sense condemn this. It ought to mention *song* in contrast to *playing on the lyre*, κρεκτὸν νόμον, therefore I write καὶ τότ᾽ ᾠδὰν. In πλοῦτον I see κλῦτον, with its

noun λύτρον for λυτήριον, which is indeed too long for the antistrophic line.

810 *Vulg.* μεθήσομεν πόλει. Blomfield ill punctuated after μεθήσομεν. What follows is corrupt. Τὰ δ᾿ εὖ ἐμὸν ἐμὸν κέρδος ἀέξεται τόδε. I get sense and right metre by Τὸ δ᾿ εὔνομον ἐμοὶ κέρδος αὔξεται τόδ᾿, " But to me this gain from Good Order is increased."

815. Θροοῦσα πρός σε, " Τέκνον" must answer to δίδυμα καὶ τριπλᾶ. Necessarily πρός σε must be omitted; probably θρεομένα is truer than θροοῦσα.

vv. 815-16. For περαίνων, where a verb is wanted, Blomfield excellently writes πέραιν᾿ οὐκ ἐπίμομφον ἄταν giving to the epithet the much-needed negative particle without damage to the metre.

v. 818. The old σχέθων is right, with λύτρον for λυτήριον in the strophe.

v. 821. πρόπρασσων χάριτος ὀργᾶς λυπρᾶς, is against sense and metre. We need an imperative for πρόπρασσων: why not πρόπραξον? Line 821 ought to respond to γοητῶν νόμον μεθήσομεν, which is quite sound. Write in a heap χαριτοσοργας, and you see that it may come from χάριν σφαγᾶς; next for the spondee λυπρᾶς write λυτῆρος and you reconcile the metre. The sense is: " Extort for (your friends) the favour (or advantage) of a liberating slaughter." This gives a possible text, πρόπραξον χάριν σφαγᾶς λυτῆρος.

v. 822. ἔνδοθεν | φοινίαν ἄταν τιθείς. In the strophe are three Cretics as I have restored it: nor in the old text has ἐμὸν ἐμὸν κέρδος ἀέξεται at all the same rhythm as φοινίαν ἄταν τιθείς (Trochaic). Φόνιος is common in tragedy, but generally forms a feminine φονία, yet Suppl. 805

has φόνιος ἀποκοπά. Blomfield before ἔνδοθεν adds τοῖς,
for which I find no room.

v. 824. τὸν αἴτιον δ' ἐξαπολλὺς μόρου. This is good sense,
but does not respond to the last line of the strophe, -ξεται τόδ',
Ἄτα δ' ἀποστατεῖ φίλων, which it were unplausible to alter
into conformity. We should need a verb with the rhythm of
ἀπέστη. Since τὸν αἴτιον may mean absolutely "guilty"
without a genitive or anything in the context to say of what,
we seem guided to look on μόρου as the word which must be
changed. It occurs to me to write for it ἐν μέρει, vicissim.
Ἀπέστη for ἀποστατεῖ is certainly a wrong tense, therefore it
is not an alternative cure of the discord.

The order of antistrophics in this choral ode is peculiar, and
the number of changes of the old text here suggested may make
it expedient to present it as a whole.

A. νῦν παραιτουμένῃ μοι, πάτερ
   Ζεῦ θεῶν Ὀλυμπίων,
   δὸς τύχας πλεῖν δόμοις κυρίως, πανσόφῳ
   σθένει μαιομένᾳ σ' ἰδεῖν διαδικάσαι.
   πᾶν ἔπος ἔλακον· ὦ Ζεῦ, σύ νιν φυλάσσοις!

B. πρὸ δὲ δὴ 'χθρῶν τὸν ἔσωθεν μελάθρων, Ζεῦ,
   θές· ἐπεί νιν μέγαν ἄρας
   δίδυμα καὶ τριπλᾶ παλίμ-
   ποινα θέλων ἀμείψει.

a. ἴσθι δ' ἀνδρὸς φίλου πῶλον εὔ-
   νιν ζυγέντ' ἐν ἅρμασιν
   πημάτων, κἂν δρόμῳ προστιθείης μέτρον!
   δὸς οὖν σωζομένου ῥυθμοῦ ποτὲ διαθεῖν
   ἔμπεδον ἀνομένων βημάτων ὄρεγμα

C. οἵ τ' ἔσω δωμάτων
πλουτογαθῆ μύχον νομίζετε,
κλῦτε, σύμφρονες θεοί!
ἄγετε, τῶν πάλαι πεπραγμένων
λύσασθ' αἷμα προσφάτοις δίκαις.
γέρων φόνος μηκέτ' ἐν δόμοις τέκοι,
τοῖνδε καλῶς κταμένοιν.

μεσῳδ.] ὦ μέγα ναίων στόμιον!
εὖ δὸς αναπνεῖν δόμον ἀνδρὸς, [or σὺ δὲ δὸς—
καί νιν ἐλευθερίως
λαμπρῶς τ' ἰδεῖν φιλίοις
ὄμμασιν ἐκ δνοφερᾶς καλύπτρας.

c. ξυλλάβοι δ' ἐνδίκως
παῖς ὁ Μαίας ὁ φωριώτατος
πράξιν οὐρίαν θέλων.
κρύφα μὲν, εὔσκοπον δ' ἔπος λέγων,
νύκτωρ προὐμμάτων σκότον φέρει,
καθ' ἡμέραν δ' οὐδὲν ἐμφανέστερον,
πολλά τε κἄλλα φανεῖ.

D. καὶ τότ' ᾠδὰν, κλυτὸν δωμάτων λύτρον,
θῆλυν οὐριοστάταν,
ὁμοῦ δὲ κρεκτὸν γοητῶν νόμον
μεθήσομεν πόλει· τὸ δ' εὔ-
νομον ἐμοὶ κέρδος αὔ-
ξεται τόδ', Ἄτα δ' ἀποστατεῖ φίλων.

b. σὺ δὲ θαρσῶν, ὅταν ἥκῃ μέρος ἔργων,
ἐπαύσας Πατρὸς αὐδὰν,
θρεομένα "Τεκνον" πέραιν'
οὐκ ἐπίμομφον ἄταν·

d. Περσέως τ' ἐν φρεσὶν καρδίαν σχέθων,
　　τοῖς τ' ὑπὸ χθονὸς φίλοι-
　　σι τοῖς τ' ἄνωθεν πρόπραξον χάριν
　　σφαγᾶς λυτῆρος, ἔνδοθεν
　　φόνιον ἄταν τιθεὶς,
　　τὸν δ' αἴτιον δ' ἐξαπόλλυ' ἐν μέρει.

Observe the *schema*:

A B a C μεσ. c D b d

851. ἀρχάς τε πολισσονόμους. Rather than alter this to the dative, I imagine words lost, such as [πάλιν ὀρθώσας], which represent Orestes as about to be a constitutional king. See Πιστὰ of 391.

v. 869. ποῖ seems right. No need of ποῦ;

v. 870. ἐπὶ ξυροῦ, an idiom out of place. Abresch well corrects to ἐπιξήνου, as in Agam. This line is better as a reply of the Chorus.

v. 877. εἰ νικῶμεν of Dind. to me seems alone right.

v. 921. I suggest to add after this line that which appears out of place at 1001 νῦν αὐτὸν αἰνῶ, νῦν ἀποιμώζω †παρών. [πόνων?]

v. 925. Here, at ἐπολολύξατ', strophe B should begin. Antistr. b. is at v. 948. μέγαν ἀφηρέθην—which Blomfield did not see.

v. 931. ὑπὸ δυοῖν. Hermann, Schutz, Butler alter to ὑπαὶ δυοῖν.—It is better for the antistrophe. Blomfield did not see any antistrophe, and retained ὑπό.

v. 935. ἔθιγε δὲ ξίφους seems to me undoubtedly right, and χερὸς ἐτήτυμος better than the correction ἐτητύμως.

v. 940. τάπερ ὁ Λοξίας ὁ Παρνάσσιος is flat and prosaic. I make no doubt that the true text is ὁ Παρνασσίας .... χθονὸς. Also τάπερ ὁ probably ought to be τῶν περὶ, referring to ἐχθροῖς. "Concerning whom Apollo *being angry*," is a natural connection, and in Homeric dialect ὀχθήσας would suit; to later Epic ἐποχθίζω belongs. Whether ἐποχθέων or ἐποχθίσας is hidden in the portentous ἐποχθειαξεν, is doubtful. I think τὰν has adhered to one of them: ἐποχθίσας, τὰν, is a natural and sufficient correction. The τὰν ἀδόλως δολίαν means Δίκη, *pede Poena claudo.* This short line perhaps ought to be a dochmee, in harmony with the rest: then we must interpret δολίαν as an Iamb, which is credible, when we remember that πόλεως is so treated, and θεὸς as a monosyllable, also καρδίαν is made a spondee.

v. 943. βλαπτομέναν is bad in metre and sense. It must mean *limping*, *i.e.* βλαψίπουν. Scholefield interprets ἐποίχεται, *arcessit*, but gives no example of this sense. *Obire* is the received rendering. Ἐν χρόνοις θεῖσαν is nonsense; but Θ being like Ο, ἐν χρόνοις οἷσιν, "*suis* temporibus," pleases me as a very mild remedy. Moreover, separating into οἷσι νεποίχεται, we find οἷσι μετοίχεται to yield Scholefield's *arcessit.* Hermann's χρονισθεῖσαν is more ingenious than true. I retain ἐν, though I modify βλαπτομέναν.

v. 945. κρατεῖται πῶς τὸ θεῖον παρὰ τὸ μὴ ὑπουργεῖν κακοῖς. Mere prose, and bad prose! The current phrase, ὡς ὁ λόγος κρατεῖ, persuades me that this line ought to begin with κρατεῖ τοι λόγος (a dochmee), agreeing with τυχαὶ δ' εὐπρόσω— | the τοι introducing a maxim. Next, the sense is, that the divinity is not a tool to evil men. But I think, through

the corrupt παρὰ τὸ μὴ the word Δία has been lost after ὑπουργεῖν. Metre suggests τὸ, θεῖόν περ ὄντα, μὴ ὑπουργεῖν [Δία] κακοῖς. Ἄξιον δὲ is good also in sense. Yet neither μὴ ὑπουργεῖν, with hiatus, seems right, nor do I like to insert [οὐχ] after μὴ. Perhaps the λόγος includes *both* clauses. Thus: μήθ' ὑπουργεῖν Δία κακοῖς, ἄξιόν τ', i.e. ἄξιον εἶναι. Else μὴ 'υχ and ἄξιον δὲ.

EXCURSUS ON vv. 948-955.

Old text: μέγαν τ' ἀφηρέθην ψάλιον οἴκων | αναγεμαν δόμοις, κ.τ.λ. To amend this passage, we need a previous judgment, what was the poet's drift? Did he write χαμαιπετεῖς or χαμαιπετής? Both are sounded alike by the modern Greeks.

(a.) Elmsley, Blomfield, Scholefield, Dindorf, all choose χαμαιπετεῖς. Then the δόμοι are the foremost thought. They were long prostrate, and soon will be exalted. Elmsley gives us: "Lift up my voice!" To whom is she speaking? objects Blomfield; who sets before us, ἄνα γε μὰν, δόμοι! changing δόμοις into the vocative. Scholefield and Dindorf follow him, perhaps only because he changes so little. Scholefield dutifully says: "*Correxit* Blomfieldius." But what after all is Blomfield's sense? "A great ring-curb of the house was taken away. Arise, ye houses! (*quin resurgite!*) Ye have long been prostrate; but soon an accomplished band of dancers shall cross the outer piazza, and purify the inner hearth, etc. . . . ." To me this is incredible. If the poet was so eccentric as to tell us that a great ring-curb (ψάλιον) was taken away, he would have added at least a line about this mighty curb, to show what he meant.

Was it Agamemnon, taken away by death? or Orestes, by exile? To jump into apostrophe, and with the conciseness of military command cry, "*Up*, γε μὴν, ye houses!" is not plausible. (What γε μὴν here means is as obscure as a military oath.) But the house has no voluntary power to *get up*; therefore the exhortation is out of place. It is marvellous that so experienced and sage a critic as Blomfield should say of ἄνα γε μὰν, δόμοι! "Quod dedi, *certissimum puto*."

(b.) If we take χαμαιπετὴς (as do "Turnebus et recentiores," according to Blomf.), we absolutely need a masculine for its noun, which can only be ψάλιον. Then ψάλιον is necessarily corrupt. In 1859 I proposed ἅλιον, to mean *the Sun of Prosperity*, though I felt it strange indeed that ἅλιον should have been made ψάλιον. I was forced to find δ᾽ ἐμοῖς in δόμοις, but afterwards saw it impossible that an alien slave should say οἰκίοις ἐμοῖς of her master's palace. This idea I had to abandon. Then what person or object is hidden in ψάλιον? He, or it, is long prostrate, but soon becoming παντελὴς, will purify the house. (Χρόνος is evidently corrupt; but χόρος is unsuitable. παντελὴς χρόνῳ "perfected by time or in time," has always seemed to me an easy improvement.) Agamemnon cannot arise from the dead in fulness of time; therefore I conclude, ψάλιον must conceal the idea of Orestes. His "removal" then *means* his exile in the house of Strophius the Phocian; therefore what follows must allude to this exile. Now δόμοις cannot coexist with οἴκων or οἰκιῶν. This makes me see Φωκέων in the last word. The *neuter* ψάλιον being now inadmissible, let me try ψαλίδα Φωκέων for ψάλιον οἰκιῶν (each a good dochmee, as in strophe B, δεσποσύνων δόμων). Well: ψαλίδα is an arch or vault. Orestes might be called a Pillar of the house, a Keystone or

Cornerstone; why not an Arch? Let us try farther: ψαλίδα, Φωκέων | ἀναγεμ ἐν δύμοις, by changing αν to ἐν. What can ἀναγεμ stand for? At once I saw ἄποθεν would do, for "*afar* among the Phocians;" or ἥμενον *inactive* among the Phocians; or closer still to ἀναγεμ, what of ἄγαμον? Excellent from a royalist, eager for an heir to the throne; only that "an arch (or vault) unmarried" is absolutely too ridiculous for an Aristophanes. Nay, an Arch *travelling* into Phocia or *sitting idle* in Phocia are equally inadmissible combinations. Ψαλίδα *cannot* have been the poet's real word, but Φωκέων | ἄγαμον ἐν δόμοις is a probable text. Finally, this brings me to an audacious conjecture (so I suppose it will be called): that with our poet τᾶλις, as with all writers πάρθενος, was of either sex; that he wrote μέγαν τάλιδα for a *mighty* youth, μέγαν νεανίαν; but τ, as elsewhere, was mistaken for ψ; so ταλίδα was corrupted into ψαλίδα. By a second corruption ψαλίδα Φωκέων became ψάλιον οἰκίων, then ἄγαμον remained unintelligible. Thus I attain: μέγαν ἀφῃρέθην τάλιδα, Φωκέων | ἄγαμον ἐν δόμοις.

v. 954. ἐλάσῃ ἐλατηρίοις or ἐλατήριον is incredible. Ἐλάσῃ is too short for the metre. If δολίαν in the strophe can be an Iamb, μύσος ἄπαν ἀπολούσῃ is specious.

v. 955-8. The general sense is clear, τύχαι πεσοῦνται πάλιν ἐμμελῶς. To whom? θρεομένοις, to persons who shriek (or whimper). Some other definition is essential. True: we must join θρεομένοις ἰδείν. Can this mean "iis qui queruntur se *vidisse*"? At least that requires ἑωρακέναι: nor does θρέομαι mean *I complain*. I do not elsewhere find it with an infinitive. Besides, we need τε after ἀκοῦσαι. Blomfield says: "θρεο-μένοις corruptum judico." With good reason. Ought not ἰδεῖν ἀκοῦσαι θρεομένοις probably to be ἰδεῖν ἀκοῦσαί τ'

ἐραμένοις? These must be Electra and the Chorus. So-
phocles has ἔραμαι πύθεσθαι, *I desire to be informed.* Further,
how can the τύχαι be called μέτοικοι δόμων? (The old edd.
have τύχα, but πεσοῦνται demands τύχαι.) Much less harsh
is the metaphor, if we read μετοίκοις. Electra was but a *half*
citizen (nay, a mischievous hound, 440) under Ægisthus. We
have metre responding to the strophe, if we read τύχαι δ᾽
εὐπροσωπόκοιται τὸ πᾶν | ἰδεῖν ἀκοῦσαι τ᾽ ἐραμένοι- |
σιν μετοίκοις δόμων. The only doubt is: what is meant
by Electra and her friends desiring to see and hear the whole
(τὸ πᾶν)? I can reply: Prudence and Decency forbade saying
"the murder of the guilty pair"; but this is concealed under
τὸ πᾶν. Perhaps that is true: yet in 382-4 there is no con-
cealment.

That Blomfield condemns θρεομένοις is a step forward.. De-
ducting its θ to get the τ᾽ which we need, ἐραμένοις comes
very near, and is plausible.

From 935 onward I recapitulate:

ἔθιγε δὲ ξίφους χερὸς ἐτήτυμος
Διὸς κόρα· (Δίκαν δέ νιν
προσαγορεύομεν
βροτοὶ, τυχόντες καλῶς·)
ὀλέθριον πνέουσ᾽ ἐν ἐχθροῖς κότον.

O. τῶν πέρι Λοξίας, ὁ Παρνασσίας
μέγαν ἔχων μυχὸν χθονὸς, ἐποχθέων,   [or ἐποχθίσας]
τὰν ἀδόλως δολίαν
βλαψίπουν ἐν χρόνοις οἷσι μετοίχεται.
κρατεῖ τοι λόγος, τὸ, θεῖον περ ὄν-
τα μηθ᾽ ὑπουργεῖν
[Δία] κακοῖς, ἄξιόν τ᾽ οὐρανοῦ-
χον ἀρχὰν σέβειν. Πάρα τὸ φῶς ἰδεῖν.

b. μέγαν ἀφηρέθην τάλιδα, Φωκέων
   ἄγαμον ἐν δόμοις.   Πολὺν ἄγαν χρόνον
   χαμαιπετὴς ἔκειτ᾽, ἀεὶ
   [τύχας ἀμμένων,]   Line defective.
c. τάχα δὲ παντελὴς χρόνῳ ἀμείψεται
   πρόθυρα δωμάτων, ὅταν ἀφ᾽ ἑστίας
   μύσος ἄπαν ἀπολου-,
   ση καθαρμοῖσιν ἄτας ἐλατηρίοις.
   τύχαι δ᾽ εὐπροσωπόκοιται, τὸ πᾶν
   ἰδεῖν ἀκοῦσαί τ᾽
   ἐραμένοισιν, μετοίκοις δόμων
   πεσοῦνται πάλιν.   Πάρα τὸ φῶς ἰδεῖν.

vv. 1027-8. Instead of transposing with Blomfield, I wish as
a *milder* remedy, for καὶ μαρτυρεῖν μὲν ὡς, to read συμμαρ-
τυρήσειν πῶς.   To πῶς a fanciful reader replied Μενέλεως,
which crept into some texts.

v. 1029. ἀλήτης τῆσδε quite needs εἰμὶ.   Τῆσδε may have
come from remembering Agam. 1253, and is not needed.   I
think we ought to read ἐγὼ δ᾽ ἀλήτης εἰμὶ.

v. 1056. The easiest cure is to omit Θυέστου as an inter-
polation.

EUMENIDES.

Numbers of lines as in Linwood.

v. 7. δίδωσι δ᾽ ἡ γενέθλιον. Blomfield proposes ἥδε γε-
νέθλιον. Quite right, I think.

vv. 17, 18. The double acc. νιν φρένα is awkward. Schutz
wishes to couple νιν with ἴζει. Good: but to attain this, must
we not exchange τέχνης and ἴζει? Our poet's syntax is never
confused. Try:

ἴζει δέ νιν Ζεὺς, ἔνθεον κτίσας φρένα
τέχνης, τέταρτον. . . .

Yet a simpler remedy may be φρενὶ for φρένα.

τέχνης δέ νιν Ζεὺς ἔνθεον κτίσας φρενὶ,
ἴζει τέταρτον . . .

v. 21. The old text Παλλὰς προναία is surely well justified
by Blomfield's note in Linwood.

v. 50. Wakefield's excellent supplement deserves to be printed
in the text before this line,

[οὐδ᾽ Ἀρπυίαισι· τὰς γὰρ ἐπτερωμένας]

v. 76. βεβῶτ᾽ ἂν αἰεὶ is of course wrong; but to interpret
ἂν into the preposition ἀνὰ with αἰεὶ interposed before τὴν,
needs much proof before it can be endured. βεβῶτ᾽ ἀλαῖσι
may for a moment seem admissible; but the next line ὑπέρ τε
πόντον, strongly suggests that we ought to divide the words
into βεβῶτα †ναιει, and then interpret into βεβῶτα πάρ τε.

v. 92. σέβει τοι Ζεὺς τόδ᾽ †ἐκ νόμων σέβας. All con-
fess that ἐκ νόμων is not right, but Hermann's ἐκνόμως
(lawlessly) is to me wildly wrong. Ἔννομον or ἐννόμως is
plausible. But is no one offended by σέβει σέβας? At first

it was to me unendurable, until it occurred that ἐκ νόμων ought to be ἐμπόρων. "Jove, let me tell thee, reveres this power of thine which travelling merchants revere." In such connection the repetition does not offend.

v. 97. If with Musgrave we exchange 97 and 99, the old reading ὡς in 96 is best, and ἔκτανον means *I killed*. This appears our simplest cure.

v. 105. βροτῶν. Hermann from the Schol. wishes to read φρενῶν for βροτῶν. It is far more to the purpose: but φρεσὶν seems better still.

v. 118. φίλοις γάρ εἰσιν οὐκ ἐμοῖς προσίκτορες. No one seems to approve this: "for *my* friends have no patrons (?)." Quid ad rem? Hermann and Linwood write ἐμοὶ, *i.e.* "[my] friends have patrons (?), but I have none." Schutz has φίλοι.... ἐμοὶ.... "friendly patrons (?) to *me* are none." The γὰρ is intended to account for Orestes' escape. Surely the line ought to refer to him. I suggest ἐστὶν for εἰσὶν, and προσίκταιος for προσίκτορες. Φίλοις γάρ ἐστιν οὐκ ἐμοῖς προσίκταιος. He is a suppliant to those who are no friends to me.

v. 132. πόνου. The eye of the copyist seems to have been misled by πόνος in the next line. I have little doubt that the poet wrote δρόμου. The sound of the vowels in the ear would also tend to error. Linwood's arguments about repetitions all seem to me the reverse of right. In 583 of this play δέρματι has been similarly corrupted by ἀτέρμονι *beneath it*. In Suppl. 487, 488 πολισσούχων also by general conviction is *wrongly* repeated, and in Sep. Th. 388, 9, μένων after μένει, for κλύων. In Choeph. 502, 503, λόγον ends both lines, but is almost certainly wrong in the former, where I propose γόον. In Choeph. 156, 157 the second βέλη is flagrantly absurd. The right inference from the facts is, not that the poet carelessly

repeats; but that a copyist who imitates mechanically is some-
times led astray by his eye falling on a wrong word. The same
happens in copying numbers mechanically, as I can personally
attest from unpleasant experience.

v. 137. ἐπουρίσασα τῷ. We are free to write τῷ (for τινι),
which will glance at Orestes, as at Zeus *v.* 340. I cannot believe
with Linwood that in Æschylus ὁ can mean οὗτος or ἐκεῖνος
except with μὲν, δὲ and γάρ. See on *v.* 170, *v.* 7, *v.* 337.

v. 158. βαρὺ †τὸ περίβαρυ. For τὸ I wish τι.

v. 161. θρόνον of the old text, interpreted by γᾶς ὀμφαλὸν,
seems better than θρόμβον. If one *must* have a Spondee (which
is not certain), φονολιβῆ θρόμβῳ gives better syntax.

v. 164. In our poet ἦραν and ἠράμην are both good. Why
should ἀράμενον be changed to ἀρόμενον? He does imitate
the Homeric κῦδος ἄροιο sometimes; but he is not obliged to
do it always. I think ἔχειν wrong; for it, ἔσω is one possibility.

v. 169. Since φυγὼν means Orestes, λυπρὸς must refer to
him, not to Apollo. Orestes must be nominative to ἐκλύσεται.
Therefore καὶ τὸν ought to be χαὐτὸν.

v. 171. With good reason Linwood suspects ἐν κάρᾳ. I rather
believe the poet wrote ἐν Ἀΐδα, "in the house of Pluto." This
makes ἐκ κείνου (viz. "from Pluto") clear; yet Scholefield's
ἐξ ἐμοῦ is enticing.

v. 183. καὶ μύζουσι. For καὶ we need χοῦ, "and where."

v. 185. θεόπτυστοι gives uncertain and unpleasing syntax.
Is not θεοπτύστης far more probable?

v. 189. πλησίοισι all feel to be wrong, but this does not
make πλουσίοισι right. I rather believe in πανοσίοισι.
Μύσος seems equivalent to μιαρὰς οὔσας and τρίβεσθαι to
mean simply *versari*.

v. 191. εὐφιλὴς θεῶν is awkward syntax with genitive preceding. Θεοῖς would be natural and unblamable.

v. 207. ἤρκέσω is *vox nihili*, but ἠδέσω is not satisfactory, for it makes πιστώματα nominative to ἄτιμα and accusative to ἠδέσω. Ἀρκέσει of Bothe is good: but I see no fault in ἤρκεσ᾽ ἄν.

v. 211. μόρσιμος, better than Linwood's μορσίμη.

v. 212. Again, with Dindorf I prefer φρουρουμένη in nominative to Linwood's dative.

v. 215. τὸ μὴ †γενέσθαι. Dindorf's τίνεσθαι, I hope, is universally approved.

v. 232. προστετριμμένον †τε πρὸς. Reisig's πάρος convinces me.

v. 252. ὑπόδικος χερῶν. I cannot accept from Scholefield χερῶν *murder*, nor from Linwood χρεῶν *debt*. What of ὑπόδοκος *a refugee* (ὑποδοχὴ refuge) and χερῶν the hands of the goddess?

v. 258. βοσκὰν φεροίμαν. To get a dochmee, modern editors transpose, and print φεροίμαν βοσκὰν; but the order is prosaic and seems to lose emphasis. I can more easily believe that the poet wrote an Iambic senarian, with four syllables in place of δυσπότου, such as δυσεμπότου, or δυσεκποτου, or δυσεντέρου.

v. 262. It is agreed that an Iamb is lost. We may read with suitable metre ἀσεβῶν [μάταν].

v. 271. χερὸς. Again, as in *v.* 252, Linwood has χρέος, adopted from Jacobs. The latter joins it with μητρόκτονον, which gives it a justification; though as to this Linwood dissents. Even the position of δὲ after μίασμα assists that interpretation: μαραίνεται χρέος μητρόκτονον, μίασμα δ᾽ ἔκπλυτον πέλει.

v. 293. †δαιμόνων σκιάν. Δαίμων, spirit, is an honorable word; νῦν δ᾽ ἐστὶ μάκαιρα δαίμων, Alcest.—so in Homer, as well as the Tragedians. It is hard to believe that here and in *v.* 769 it is a word of contumely. One might have expected νερτέρων σκιάν, alluding to Odyssey λ 95. Is it possible that the poet wrote δαιταλεῖ σκιάν? See *vv.* 256-8. This would easily be corrupted, perhaps by first step into δαίμονι.

v. 305. τοὺς μὲν καθαρὰς χεῖρας προσνέμοντας. Against Hermann's original correction τὸν μὲν κ. χ. προνέμοντ᾽ Scholefield convincingly argued: "Speciosa est Hermanni correctio, sed sensus τοῦ προνέμω minus aptus; nec credibile est librarios singularem numerum invenisse, pluralem intulisse, sequente διοιχνεῖ." After this, Hermann imagined an antistrophic system of anapaests, unparalleled, as I believe. Linwood has adopted it, with τοὺς μὲν καθαρὰς | [καθαρῶς] χεῖρας προνέμοντας. To me it seems almost certain that προσνέμοντας is *a prosaic interpretation* of a lost word, at which we have to make guesses. If we narrow the choice to some *participle*, the problem is not vague, nor the possible solutions numerous. In fact, only two have for a moment seemed to me plausible. One was τοὺς μὲν καθαρὰν χέρα νωμῶντας: but νωμᾶν is a verb not rare enough to make the change before us very probable. My second participial conjecture comes on me with the force of a discovery, viz. simply ἕποντας, which is very close to the ἔχοντας (apud *Turnebum*), mentioned in Linwood. The Homeric participle would urgently need explanation, and was peculiarly likely to ὶnduce change. Homer's τεύχε᾽ ἔποντα hardly prepares a reader for χεῖρας ἔποντα: yet ἕπω as *causative* verb of ἕπομαι rather means "direct" (*cause to follow*), than "handle," which our dictionaries give; and προσνέμειν is nearly an equivalent of *direct*.

Porson was uneasy about the συνάφειαι of these lines,—with reason, I think. Instead of exchanging (as he wished) ἀφ᾽ ἡμῶν with ἐφέρπει, I would exchange οὖτις with μῆνις, making

<div style="text-align:center">

τοὺς μὲν καθαρὰς χεῖρας ἔποντας
μῆνις ἀφ᾽ ἡμῶν οὖτις ἐφέρπει·

</div>

Again, the συνάφεια is broken; but so is the syntax. The passage to the singular is too violent, and cannot be justified by well-known formulas. I imagine a line to be lost, of which the sense only can be known, viz. such as,

<div style="text-align:center">

[θάλλει γὰρ ὃς ᾖ σώφρων ἀγαθός τ᾽,]
ἀσινὴς δ᾽ αἰῶνα διοιχνεῖ.

</div>

v. 329. λάχη τάδε refers to what follows. Ἀπέχειν is in apposition to λάχη, therefore δὲ after ἀθανάτων should be removed. Dindorf's change of ἄκληρος to μούνα is too imperious. Ἄμοιρος ἄκληρος falls short of ἄμαχον ἀδάματον ἀπόλεμον Choeph. 48. How to reconcile the metre with the antistrophe, see on 342.

v. 336. For ἐπὶ τὸν ᾧ I hope that Dindorf's ἐπιτόνως pleases other critics. The old text is to me unendurable.

v. 338. ὑφ᾽ αἵματος νέου with μαυροῦμεν is hardly good in logic and is convicted by the metre. Dindorf's νεόαιμον consults metre alone; for no one would have added ὑφ᾽ αἵματος νέου as a comment; but to this objection νεοαρδῆ, which I venture to suggest as a substitute, is not open.

v. 339. σπευδόμεναι .... This sentence has no verb and no structure. The fault is mainly in the second line. We must write σπευδομένα in the singular, ἐπικραίνω for ἐπικραίνειν and drop δ᾽ after θεῶν. Also for ἐμαῖσι λιταῖς I want ἐμοῖς ἀλίταις, "my culprits—my guilty ones," which

then explains the ἔθνος ἀξιόμισον. (Homer, Il. 3, has ἀλείτης.) Ἄγκρισιν need not be limited to *preliminary* examination by a magistrate. Μηδὲ here means "so as not *even*."

v. 342. αἱματοσταγὲς is confuted by the metre. The epithet must have been a note of explanation. There seems no alternative but to omit it, and then consider of what epithet (suited to the metre) it may have been the interpretation. The strophe is

παλλεύκων δὲ πέπλων | ἄμοιρος ἄκληρος ἐτύχθην,

which is not a true Homeric Hexameter, but the older ballad metre out of which the Epic line grew. Similarly in Euripides, Med. 629,

οὐδ᾽ ἀρετὰν παρέδωκαν ἄνδρασιν, εἰ δ᾽ ἅλις ἔλθοι,

where Porson wrongly inserted ἐν before ἄνδρασιν.

Dropping αἱματοσταγές from the antistrophe, we have

Ζεὺς γὰρ ἀξιόμισον [‾ ˘] ἔθνος τόδε λέσχας.

After ἀξιόμισον a trochee is deficient, a trochee of which the sense shall be equivalent to *reeking with blood*, and thus capable of eliciting the note, αἱματοσταγὲς. One solution of this problem is the rather rare Homeric word φοινόν. I believe that this is here as good in metre as αἷμον (a word which Hermann denies to mean *bloody*). The first syllable of such a line as

ἄμοιρος ἄκληρος ἐτύχθην

admits of being long or short. I cannot believe with Linwood that the Furies describe *themselves* as ἀξιόμισοι. They deliver Jupiter from the vile task of dealing with detestable and polluted *men*.

v. 344. For ἀλλομένα I would write ἀλμένα from Homer's ἐπιάλμενος.

v. 347. To insert καὶ seems to me best, σφαλειρὰ [καὶ] ταννδρόμοις, " which trip up *even* swift runners."

v. 353. κνέφας— μύσος—in apposition (says Scholefield) mean κνέφας μυσαρόν. Strange! Rather μύσος (a polluted conscience) is the *cause* of κνέφας (moral darkness). In place of πεπόταται we need an active verb, having κνέφας for accusative, with which presently δνοφερὰν ἀχλὺν is closely cognate. For the rhythm of πεπόταται the poet had a large choice, περιπλάζει, περιχεύει, ποτικολλᾶ. He had no motive or excuse for being obscure or weak. Our part is, to inquire what *active* verb of suitable meaning comes closest in letters to πεπόταται. None occurs to me nearer than ποτι-πάσσει, which an Attic scribe might change into ποτιπάττει. But this verb is ambiguous. If it be from πάσσω *sprinkle,* it may seem too weak; though, if applied to *hail* or *snow* darkening the air, no one would censure it. Πήσσω for πήγνυμι gives a stronger sense, but whether it could take a Doric α may be doubted.

v. 354. Καὶ offends, especially as introducing δνοφερὰν ἀχλὺν, almost identical with κνέφας, and less forcible. I timidly suggest Ναὶ, for Καὶ. But the verb αὐδᾶται is intolerable, though Scholefield renders it *spargit inter vocife-randum.* Also the word φάτις seems to demand limitation.

Whose φάτις? In Agam. 443 the poet tells us, "ἀστῶν φάτις is equivalent to a public curse." There is no room here for ἀστῶν, except in the corrupt αὐδα. Therefore I ask the reader to ponder:

ναὶ! δνοφεράν τιν' ἀχλύν κατὰ δώματος ἀστῶν
    χεῖ πολύστονος φάτις.

v. 355. μένει γάρ· Neither φάτις nor ἀχλύς nor δῶμα nor ὁ ἀνὴρ suits as nominative to a verb μένει, which is an enigma here. I conclude that μένει is dative from μένος, and the stop after γὰρ is an error. In what follows, σεμναὶ absolutely needs θεαί. I find θεαὶ hidden in δὲ καὶ. Τέλειοι for τέλειαι is not Tragic dialect. Our poet has τέλειοι τέλειαί τε Sept. Th. 156. I suggest τελείῳ to agree with μένει, then εὐμήχανοι and μνήμονες come out as *Predicate* with right emphasis. μένει γὰρ εὐμήχανοι θεαὶ τελείῳ . . . .

v. 358. Some of the metre is obscure, but ἀτίεται is quite superfluous (to sense and to the antistrophe). Ἄτιμα διόμεναι λάχη | θεῶν διχοστατοῦντ' ἀνη- | make two good Iambic dimeters. Next come -λίῳ λάμπᾳ | δυσοδοπαίπαλα | an Antispast and Dochmee, to which the response is, -μίας κύρω | καίπερ ὑπὸ χθόνα. Κύρω being as good as κῡρῶ, there is no argument for introducing the strange word λάπᾳ.

In *v*. 364 good sense seems to require ὑπὸ χθονὸς, which gives also a better dochmee. This further suggests that δυσοδοπαίπαλα (itself a correction) ought to end in a long syllable. So unique an epithet might as well be given to λάμπᾳ, or perhaps to the θεαὶ themselves, as to their λάχη. Δυσοδοπαιπάλᾳ may be carped at, as not Attic; but *what* is Attic, with such a word?

v. 378. ὑμᾶς θ' ὁμοίας οὐδενὶ σπαρτῶν γένει. This is either ungrammatical or bad in sense. For ὑμᾶς the dative is required, and a new verb is wanted with the sense ὁρῶ, λέγω. Γένει (being *needless*, yet a word *natural* to add) may have driven out the poet's own verb. We may conjecturally restore his line by ὑμῖν θ'· ὁμοίας (δ') οὐδενὶ σπαρτῶν βλέπω.—

After βλέπω was expelled by γένει, ὁρωμένας was sure to be corrupted into ὁρωμέναις by a copyist who saw ὑμῖν.

v. 381. ἄμομφον ὄντα. Linwood says, "male ἄμορφον vulg." Dindorf retained this in his second edition, but in his third with Elmsley he accepts Robortelli's ἄμομφον. Primâ facie this word is passive, *free from blame*, as in 443, not as Scholefield makes it, *unable to blame*. Therefore τοὺς πέλας should be τὸν πέλας. Linwood says: "τοῦ πέλας Flor. τὸν πέλας Bigot. P." Ἄνατος is both passive and active; but it is safer to have examples of the very word.

v. 394. †ἄλλης ἀνάγκης οὗτινος τρέων κότον; All confess corruption here: *alii aliter mutant*. Simplest with me is, ἄτερθ' ἀνάγκης, —. Then οὗτινος needs no change. Dindorf changes three words.

v. 403 *Vulg.* ἀξίαν τ' ἐπαξιῶν. Without altering a letter, Müller sets all right by ἄξι' ἀντ' ἐπαξίων.

v. 414. For ἐφεζομένη Burges well gives ἐφημένου, adopted by Linwood and Dindorf.

v. 429. I prefer Scholefield's κρύψασα·—λουτρῶν . . . . to Musgrave's κρύψασ' ἃ λουτρῶν which Hermann, Dindorf, and · Linwood follow.

v. 441-3. ὅμως and ὅμως δὲ cannot both be right. Linwood alters to ὅπως and ἐμοῖς, and transposes δὲ. But a *single* change instead of *three* suffices. For ὅμως at the end of 441 write ἐμοῖς. [So I find it now in Dindorf's second edition, but not in his third.]

v. 448. ἀμφότερα μένειν. This is nonsense. Musgrave hits the true argument, in writing συμφορὰ for ἀμφότερα. My only wonder is, that so common a word as συμφορὰ should entail error. This alone leads me to ask what is thought of the far rarer word ἀλγηρὸν, of which the syntax is rather more obvious, while the word is about as near in length and aspect

to ἀμφότερα as is συμφορά. [A new sentence must begin
with ἀλγηρόν (ἐστι) μένειν.]

v. 449. δυσπήματ' is altered to δυσπήμαντ', benefiting the
metre, but leaving the sense as bad. I suggest, δυσπέπαντ',
difficult to soften.

Lastly, ἀμηχάνως ἐμοί is hardly good syntax. To discard
the emphatic ἐμοὶ, I am reluctant; else Linwood's ἔχει is very
good. What of ἀμήχανόν γ' ἐμοί?

v. 452. αἱρουμένους is defended in vain by Scholefield.
Linwood imagines a line to be lost. But Porson's αἱρουμένη,
adopted by Dindorf, clears everything.

v. 457. ὅρκον περῶντας μηδὲν ἔκδικον φρεσίν. Dindorf
leaves this in second and third editions. Scholefield and Linwood
both prove περῶντας good, for *violating* an oath. But ought it
not to be ὅρκου μηδὲν? Also ἔκδικον remains very obscure.
Musgrave's ἐνδίκοις φρεσίν is excellent, only too easy. Lin-
wood confesses: "Corrupta haec esse satis liquet." In such
a passage one must be diffident, but my last thought is that
περῶντας ought to be παρέντας, and ἔκδικον be rendered
avenging. Ὅρκου παρέντας, *dropping from the oath.*

v. 461. εὐχερείᾳ *ease,* may be interpreted *laxity, license.*

v. 468. λῆξιν ὑπόδοσίν τε—. Λῆξιν, *cessation,* is here
out of place. Λῆξιν from λαχεῖν, an *allotment,* i.e. a rate
imposed, an impost, seems to be here the poet's meaning; and
ὑπόδοσις is the ἐπίδοσις of Demosthenes, an after-gift or
second payment. Thus the general sense is: "A first and
second allotment of miseries and no remedy sure." After
βέβαια should be a colon; not as Hermann.

v. 469. Scholefield and Dindorf drop τις and retain the im-

portant word μάταν, then in the strophe 463 have μετά τ᾽ αὖθις. I think this far better than to drop μάταν with Linwood.

v. 477. ἔσθ᾽ ὅπου τὸ δεινὸν †εὖ καὶ φρενῶν ἐπίσκοπον †δειμανεῖ καθήμενον. To me εὖ καὶ and δειμανεῖ are certainly corrupt. For εὖ καὶ I propose οἴκοι, *i.e.* ἔνδον, in the secret heart: unless ἔνδοι be possible Greek. Δειμαίνω is quoted from Persae 602 as meaning to *terrify*: but it may there be rendered: "Everything is wont to be in panic." And if it *could* mean "terrify," how feeble to say, "There are states in which Terror terrifies! On the whole I suggest δάμναται (Prom. 170) for δειμανεῖ. The present tense here is more natural than the future.

v. 481. τίς δὲ μηδὲν ἐν †φάει †καρδίαν ἀνατρέφων | †ἢ πόλις βροτος †θ᾽, ὁμοίως ἔτ᾽ ἂν σέβοι δίκαν;—The sentiment is clear below, 649.

τίς γὰρ δεδοικὼς μηδὲν, ἔνδικος βροτῶν;

For καρδίαν we expect a double trochee and we need the idea of δέος. I find nothing simpler than

τίς δὲ, μηδέν᾽ ἐμφυῆ | κῆρι δεῖμον ἀνατρέφων—

Δεῖμος for δεῖμα, though found in the Iliad and in Hesiod, may have embarrassed a copyist. Κηριδειμον might even more easily have been corrupted into καρδιαν than καρδιωγμὸν, which, being a medical word, might suggest an idea here inadmissible, whether angina pectoris or stomach pain. I hardly think καρδιωγμὸν a formidable competitor for the place.

Further, ἢ πόλις βροτός θ᾽ is impossible Greek. I propose ἔμπολις βροτοῖς, which removes all difficulty.

v. 502. ἑκὼν δ᾽, a bold and happy conjecture for ἐκ τῶνδ᾽,

seems now to be received. In next line I prefer γε,—πανώλε-
θρός γ'. Neither δὲ nor γε is in the old editions.

v. 505. παντόφυρτ' [ἄγοντ'] ἄνευ δίκης. Since ἄγειν is
used in prose for ἄγειν καὶ φέρειν, I see no objection here to
Pauw's ἄγοντ'.

v. 511. τὸν †οὔποτ' αὐχοῦντ' ἰδών. I wonder that critics
can endure οὔποτε. The sense convicts it. We absolutely
need οὐκέτ'. For ἰδών (of the god) we might expect the more
active ἑλών. Whether λεπαδνὸν can mean *harnessed* is
doubtful. For δύαις λεπαδνὸν, Blomfield's δύας λεπάδνοις
is *per se* excellent. It is instructive to notice that in 510
for θερμῷ the interpretation θερμοεργῷ had crept into
the text.

v. 517. I prefer to fill the hiatus thus: στρατὸν κατεργαθοῦ

[φωνῇ· πάρος δ' οὖν] διατόρος Τυρσηνικὴ . . . .

v. 526. καὶ τόνδε, *i.e.* Apollo. So Hermann and Dindorf,
much better, it seems, than Linwood's καὶ τῶνδε.

v. 526. ἔστι γαρ † δόμων. Scholefield says: *Corrigere
nequeo.* Linwood (always, it may seem, anxious to fix blots on
the poet) maintains the word. Elmsley suggests for it θρόνων.
Burgess well wrote for it νόμῳ, which Hermann approved.

v. 570. βουλῇ πιφαύσκω δ' ὕμμ' ἐπισπέσθαι πατρός.
Ὕμμε is not Tragic dialect, πιφαύσκω for παραινῶ has no
parallel. I make no doubt that the true text is, βουλῇ δὲ
φάσκω δεῖν ἐπισπέσθαι πατρός.

v. 582. Scholefield fancied corruption in εὔφροσιν, which I
believe sound: with me, ἀμείνον' ought to be ἁμίλλαις.
Agamemnon is presented to us as a humane and mild warrior.
Τέρματι (I judge) ought to be δέρματι. The mind of the

copyist was caught by ἀτέρμονι. The καὶ implies a finite verb where περῶντι stands, and obviously παρεῖχε is the verb needed. Then there is no hiatus, but all is perfect.

ἀπὸ στρατείας γάρ νιν, ἠμπολημκότα
τὰ πλεῖσθ' ἀμίλλαις εὔφροσιν, δεδεγμένη
δροίτῃ, παρεῖχε λουτρά, κἀπὶ δέρματι
φάρος παρεσκήνωσεν, ...

v. 615. οὐδ' ἐν σκότοισι. Because of οὐδ', Linwood and Dindorf suppose a line to be lost. If we print οὐκ, no reader will miss anything in the argument. Besides, Scholefield renders οὐδὲ *not even.*

v. 643. ἐπικαινόντων. Corrections are ἐπικαινούντων, ἐπικραινόντων, ἐπιχραινόντων. I prefer the last, with Wakefield, Linwood, and Dindorf in his third edition. With Hermann I wish a colon after ἐπιρροαῖσι. So Dindorf.

v. 646. Linwood defends the μήτε—μηδὲ of this line by *v.* 803; vainly, I think. With Dindorf I accept only μήτε —μήτε.

v. 666. μαντεύσει † μένων. Scholefield finds nothing wrong. All other critics seem to acquiesce in νέμων. See μαντείας νέμων Iph. T. p. 140 below.

v. 677. παλαιὰς δαίμονας (old text) with ἀρχαιὰς θεὰς ! Linwood well improves Wakefield's divination παλαιὰν διανο- μὴν into παλαιὰς διανομάς, which to me seems to deserve universal acceptance.

v. 700. γνώμης ἀπούσης, si prudentia absit—*Linwood.*

v. 701. †βαλοῦσα, old text. Unsatisfactory. H. Voss has παροῦσα.

v. 718. †τοῖς τἀμὰ παρβαίνουσι νῦν ὀρκώματα | ἀμη-

χανοισι †πράξομεν δυσπραξιαις. The τοῖς can hardly be right, πράξομεν is certainly wrong. I propose

τοὺς τἀμὰ παρβαίνοντας εὐορκώματα
ἀμηχάνοισι θράξομεν δυσπραξίαις.

v. 722. ὀρθουμένων δὲ—("sed si rectè res agantur." So far I would keep the old text) †καὶ πολιν τῆς Παλλάδος | τιμῶσιν .... I wish τοῖς πόλιν ....

v. 724. †αὐτοῖσιν ἡμεῖς †ἐσμὲν. I wish αὐτοὶ τόθ' ἡμεῖς ἐσόμεθ'....

v. 738. δύσοιστα πολίταις. For sense and metre, better δύσοιστ' ἐκ πολιτᾶν. For μεγάλα τοι I prefer μεγαλᾶτοι, compound of ἄτη.

v. 749. †δαιμόνων σταλάγματα offends me as contumelious to δαίμονες. Since the goddess alludes to the words of the Chorus in v. 733, one might expect her to repeat the phrase. Is not this a reason for καρδίας σταλάγματα?

v. 769. For στήσητε Linwood well introduces κτίσητε.

v. 775. καρπόν, †φέροντα .... To me φέρουσα seems better, and στρέφουσα better still.

v. 786. πλευρὰς ὀδύνα. Unsatisfactory in metre. Dindorf has αὖ δύα.

v. 788. Out of various readings δαμίαν, δαμαιων, Dindorf well made out δαναιᾶν, which Linwood adopted.

v. 798. I do not believe a line to be lost. Rather for ὅσην read ὅσ' ἀν. The second ἀν may be omitted or retained.

v. 829. γαμόρου in Linwood seems to be a misprint; for in his note he corrects εὐμοίρου to γαμόρῳ, agreeing with Dindorf.

v. 869. μὴ κύρσας cannot be explained as μὴ τυχοῦσαι ... Suppl., which gives the idea of being ἀτυχεῖς. Κύρω is not

9

so used. That μὴ is corrupt, I do not doubt, but I prefer Musgrave's πη to Linwood's μην. Schutz suggests πρᾳῶν for βαρέων, but μὴ πρᾳῶν, to mean *very severe*, ought not to be separated by κύρσας. I cannot learn that βαρυς is ever used for *fem.* βαρεῖα, and the epithet is not here strong enough for *fierce, wrathful*. Βαρέων is generally doubted in this passage. I ask whether μαργᾶν is not near enough to βαρέων. ὁ δέ πη κύρσας μαργᾶν τούτων gives the sense we need.

v. 870. After πληγαὶ βιότου a verb seems to be lost. Such a one as [προσπαίουσιν] would fulfil the conditions of both sense and metre.

v. 872. The connective δὲ seems to be deficient after σιγῶν, i.e. σιγῶν δ᾽ ὄλεθρος.

v. 893. I cannot believe that ἔχοντες agrees with θεαὶ, nor that it refers to Jupiter, Juno, and Venus, who have not been named. I do not doubt that it ought to be ἔχοντας agreeing to βιότους, "lives spent in legitimate marriage."

Scholefield understands the leader of the Chorus to address *her sisters*, as the θεαὶ, τῶν Μοῖραι ματροκασιγνῆται. He pleads that Hesiod. Theog. 217, makes Night mother of the Fates. Linwood calls this *ineptissimum*. Perhaps Scholefield interpreted ματροκασιγνῆται, "sisters · on the mother's side, half-sisters." Certainly Hesiod's *mythus* removes all objection to our poet's accounting them near akin. The old text, θεαὶ τῶν, satisfies me.

v. 897. ἐπιβριθεῖς is a strange epithet for *majestic* and *venerable*. To me it suggests *overbearing* and *violent*. I should rather expect παντὶ χρόνῳ παραπειθεῖς.

v. 901. Can ἐπικραινομένων be transitive?

v. 903. ἐπωπᾷ, "she *guides* my tongue"? The verb here surprizes me. In 266 above, it means *observes* (inactively); in

Choeph. 681 the sense *surveys* is sufficient. In Suppl. 534 ἀνθό-
νομους ἐπωπὰς are the flowery scenes or landscapes on which
the cow's eye rested. Ἐπώπης in Liddell and Scott is, a *watcher*.
No instance can I find to justify it with accus. γλῶσσαν καὶ
στόμα in the sense of *direct*. A various reading is ἐπόπτᾳ,
but ἐπέσπεν for *directed* comes across me. See *v.* 305 above.
In Pers. 38, Θήβας ἐφέπων, and 558 Ξέρξης ἔπεσπε clearly
mean *direct, govern*.

v. 934. τὸ μὲν ἀτηρὸν χώρας. The genitive is governed
by τὸ μὲν, not by ἀτηρόν.

v. 952. For ἐνδυτοῖς (clothes) read ἐνδυτῶν (clad), and no
line is lost.

v. 956. βᾶτ᾽ ἐκ δόμων is wrong in sense, as well as in metre.
Hermann's βᾶτε δόμον is not quite convincing, but may stand
provisionally. Εὐθύφρων repeated is not plausible. I have a
fancy for παῖδες ἄπαιδες ἐπ᾽ ευπαιδι πομπᾳ.

v. 961. We need not change nor transpose περίσεπται, but
simply read τύχοιτε for τύχᾳ τε. Εὐθύφρονες γᾷ, I think,
ought not to be altered.

v. 964. To σεμναὶ [σὺν] I prefer σεμναὶ [θεαὶ] πυριδάπτῳ.

v. 967. For ἐς τὸ πᾶν Linwood well suggests εἴσοπιν,
†Ἔνδᾳδες οἴκων is unintelligible and unmetrical. The sense
and metre of ἐνδελεχοῖεν "may the truce or peace remain
perpetual" would satisfy me.

P.S.—In Persae 954 for ὀλοοὺς (bad in sense and metre)
I suggested ἀνόλβους as a provisional substitute. But it now
occurs to me, that ἐλεινοὺς, *pitiable*, will suit sense and metre,
and is closer to the aspect of ὀλοούς.

SOPHOCLES.

Sophocles, Œd. Col. 1084, in the old text has the nonsense, θεωρήσασα τοὐμὸν ὄμμα. Dindorf prints ἐωρήσασα (hanging? swinging?)—a change not convincing. I suggest θέᾳ πλήσασα, filling with the sight.

Soph. Antig. 782, Ἔρως, ὅς ἐν κτήμασι πίπτεις—an incredible phrase. For κτήμασι I desire λήμασι, "proud heroic souls," opposed to νεάνιδος.

A FEW NOTES ON EURIPIDES'S PHOENISSAE.

v. 182. ὡς ἀτρεμαῖα κέντρα καὶ σώφρονα. Can this be right? At least one might expect σωφρόνως.

v. 248. Ἄρης | αἷμα δάϊον φλέγει | τᾷδε, ὃ μὴ τύχοι, πόλει. Neither Porson nor Scholefield comments, or seems to see difficulty. What can αἷμα φλέγει mean? "Mars *inflames* hostile blood," *i.e.* excites our enemies? If so we render it, how is it possible to add, "a thing which I trust and pray will not happen"! The word αἷμα to me seems corrupt and πῆμα a fair substitute. Πῆμα φλέγει for *prepares conflagration* is harsh, yet not beyond the tragic style. Then ὃ μὴ τύχοι! comes rightly.

v. 321. τί φῶ σε; πῶς ἄπαντα κ.τ.λ. Here are two accusatives ἁδονὰν and τέρψιν defying syntax. Scholefield's note is a type of erudition defending contemptible structure. To me it is a certainty that ἄπαντα ought to be the verb ἀπαντῶ. We then have only to write κἀκεῖσε for ἐκεῖσε, and

all is clear. Πολυέλικτος curiously imitates the Latin compound *multiplex*. Περιχορεύουσα is employed by feminine delicacy for περιψηλαφῶσα.

v. 332. ὅθεν ἐμάν τε λευκόχροα κείρομαι | δακρυοεσσαν ἱεῖσα πενθήρη κόμαν, is by Porson admitted to be corrupt. Dindorf writes ἐμάν γε and δακρυοεσσ᾽ ἀνεῖσα. But ἐμάν γε is very unplausible, and if I understand the sense which Dindorf brings out, the argument runs thus: "I habitually cut off my grey hair, after (tearful) *I have let it stream*;" not a probable connection. Πενθήρης κόμη would rather suggest a shorn lock dedicated to some one. If that be the idea, Δάκρυσι, "dedicate *to my Tears*," might be admissible; as Tears are ἄπυρα ἱερὰ with Æschylus. The verb ἀνιερόω, for ἀνατίθημι *dedicate*, is good Greek; and δάκρυσί τ᾽ ἀνιερῶ πενθήρη κόμαν is a double dochmee, not violently far from the letters of our text.

v. 345. αἰὲν σκοτία,—αἰὲν is well omitted by Aldus. I wish for σκότῳ.

v. 410. ἡδεῖαν κακῶν. Aldus has ἡδεῖαν θεὸν, far better; yet Musgrave's νόσον seems better still.

v. 514. ἄστρων ἂν ἔλθοιμ᾽ ἡλίου πρὸς ἀντολὰς: "Ald. et omnes MSS.," says Porson; who from Stobaeus corrects to αἰθέρος πρὸς,—still unsatisfactory. If for πρὸς you write τ᾽ ἐς, all is plain.

v. 526. πᾶν γαρ ἐξαίρει λόγος. Neither ἐξαίρει nor ἐξαιρεῖ removes objection, and Valcknaer's ἐξανύει gives an Anapaest in 5th foot: but ἐξαιτεῖ seems to me right enough. "Argument extorts" would say the same more coarsely. "Argument *elicits by its pleadings*" is a fair rendering of ἐξαιτεῖ.

v. 694. ᾇ διώνυμοι θεαὶ. For ᾇ, which Scholefield thinks

to be corrupt, the Scholiast is thought to have had αἱ. The sentence is a conundrum. To me the seat of the disease is in the verb ἐκτίσαντο or ἐκτήσαντο. Not knowing what relation the two goddesses were supposed to have with Thebes, we are ill able to guess what sense best suits, what *true* verb ἐκτίσαντο has ejected. Until the right verb is guessed, it is useless to tamper with the relative pronoun ᾆ.

I find no plausible rendering of διώνυμοι, but the harsh one of "named as a couple," Δημήτηρ καὶ Κόρη. [I now see that Liddell and Scott so interpret it *here*.] Perhaps after ἄνασσα we ought to add μὲν. Πυροφόρους here gives more obvious sense than πυρφύρους: if the latter is sound, I suppose it must allude to Asiatic παννυχίδες.

v. 782. λαβόντα. It is cheering to find Porson approve of Valcknaer's bold change to ἄξοντα.

v. 803. Dindorf retains οὐδ᾽ ὑπὸ θυρσομανεῖ. Ingenious as is Musgrave's οὐ πόδα θυρσομανῆ, I think it would draw after it δινεύων, nor does τετραβάμοσι seem a fit epithet of ψαλίοις, for which, Porson tells us, Aldus has ψαλίων. Also "in Aldus and some MSS." ἀλλὰ after δινεύεις *is omitted.* This suggests that ἀλλὰ has occupied the place of the noun to which θυρσομανεῖ belonged; which noun must be θεῷ. This key seems to open the lock. Ψάλιον and ψέλιον are identical,— here, *the ring of the curb :* ψελιόω is a received verb. I think that the poet wrote the participle ψαλιῶν, which was mistaken for a genitive case. Finally put δὲ for καὶ, and you have

οὐδ᾽ ὑπὸ θυρσομανεῖ νεβρίδων μέτα δινεύεις [θεῷ,]
ἅρμασι δὲ ψαλιῶν τετραβάμοσι μώνυχα πῶλον.

" curbing the colt."

vv. 821-824. Editors seem to see no difficulty here. For

myself I confess it once seemed a great puzzle, whether φέρεν αἰθέρος εἰς ἄβατον φῶς meant "lifted to high glory" (as Æneid 259) or that literally "a Cadmean was carried away by the Sphinx, as by a rapacious bird;" but the imperfect tense ἔφερεν seems to decide. "The Sphinx *habitually* carried off a Cadmean into high æther." Καδμογενῆ in the singular, virtually suggests a plural thought. The accusative Γένναν is so punctuated by Dindorf as if he joined Καδμογενῆ γένναν, words ill put together and here ill separated. What is worse— it here makes out that Pluto sent the Καδμογενῆ γένναν on *the Cadmeans!* Of necessity therefore the Γένναν, though accusative, *must* mean the Sphinx herself. One may argue for it from "*Urbem quam statuo, vestra est.*" Even so, a full stop after φῶς is desirable, and Γένναν τάνδ' is more natural with comma after ἐπιπέμπει. Neither Porson nor Scholefield condescends to aid us toward the sense. It has crossed my mind that ἅ ποτε Καδμογενῆ ought to be ἃ τέκνα Καδμογενῆ. Nay, every time I read the passage, the idea seems confirmed, though it is *a priori* unlikely that τέκνα should be so corrupted.

    v. 861. ὡς πᾶσ' ἀπήνη . . . . The passage has led to bold conjectures. Pierson wants ὡς παῖς τιθήνης. Valcknaer ἐκβαιν' ἀπήνης with γυνὴ understood. Fr. Jacob ὡς παῖς ἄνηβος. Musgrave suggests πᾶσ' ἄκανθα, "every backbone"! and Porson liberally says to us: "Eligat lector." Scholefield calls it "locus vexatissimus," and tells us he once interpreted ἀπήνη (a chariot) to mean *a pair, a couple;* but now he is dissatisfied alike with his own conjectures and with those of others. The existing text is by some defended in the following sense: "lay hold of him; since no chariot is used to *stop*, nor yet the foot of an old man, until it is *arrested* by a foreign hand." Thus the old man's foot is compared to a

chariot in rapid movement; it needs (forsooth!) not to be held *up*, but to be held *back*. But κουφίζω cannot mean to hold *back*. The existing text is really indefensible. My conjecture is, to write παντ' ἀπηνῆ. After ἀπηνῆ was confounded with ἀπήνη, πάντα was sure to be changed to πᾶσα. The meaning of ὡς πάντ' ἀπηνῆ will be, "*since all (the ground) is rough*, and an old man's foot is glad of aid."

v. 1174. γεῖσα, accus. pl. "a huge stone, the copings." I can hardly believe this plural right. I suggest ἀγέντα, broken, masc. accus. *singular*.

v. 1004. Porson, (Dindorf 990). ἀλλ' εἶα, χώρει. Ought not this line to be in Creon's mouth?

REMARKS ON THE MEDEA.

vv. 11, 12, 13. The difficulties of the text turn on this: The poet clearly means the nurse to be a *little* illogical, and we cannot be sure *how much*. She is made now to say: If the ship Argo had never sailed, my mistress would not have come to Thessaly and thence fled to Corinth, *there living happily with Jason*." Something is wrong. The syntax ἀνδάνουσα μὲν .... αὐτὴ τε συμφέρουσα, retained by Porson and Dindorf, cannot be right. The text seems to say, that the Corinthians *would have* been pleased by her flight from Corinth and Jason *would have been* in harmony with her, *if* .... if .... *what?* I think *lines must be lost* after ἀφίκετο χθόνα: then no change of the old text will be needed.

v. 106. Musgrave's proposal δηλοῖ for δῆλον, Porson calls *needless*. But without it the right sense does not come out; δηλοῖ ὡς "*shows* that."

v. 137. Dindorf seems to retain the text of four MSS. μοι φίλον κέκρανται in despair, not in approval. Porson's own *text* is hardly metrical, but his *conjecture* μοι φιλία κέκραται varies from Lascari's edition only by an *iota*, and is every way satisfactory.

v. 157. κείνῳ τόδε μὴ χαράσσου. For κείνῳ Musgrave writes δεινῶς, to make good sense; Porson wishes τόσον for good metre. Put them together δεινῶς τόσον, and all is good. Κείνῳ has vicious emphasis.

v. 215. ἀπέραντον a strange epithet of the *Hellespont*. What does it mean?

v. 298. ἄλλης—ἀργίας. In spite of Aristotle's quotation, Wyttenbach's correction αἰτίας seems to me true. Porson calls it "certainly specious." Ἀργίας is the *interpretation* of αἰτίας.

v. 467. I think we must join γλώσσῃ κακὸν intimately: "This is the greatest *reproach* I can utter against unmanliness."

v. 852 (856 Dindorf). πόθεν θρασος ἢ φρενὸς ἢ | χειρὶ τέκνων σέθεν | καρδίᾳ τε λήψει. This nonsense agrees accurately with the *metre* of the antistrophe. Beck's correction (φρεσὶν) seems to retrieve the syntax, but brings out at once that καρδίᾳ τε is false. Elmsley's conjecture ἄφρονι σῇ for ἢ φρενὸς ἢ is very happy, but τέκνων σέθεν has no regimen. For καρδίᾳ τε we need a vocative case meaning αὐτόφοντι. O murderer! I look for a word of this sense, and find from Liddell and Scott, that the LXX use καρδιόω for *to stab to the heart*, a sacrificial verb, I suppose. This seems to open the true text, "O *assassin* of thy children!"

πόθεν θράσος ἄφρονι σῇ | χειρὶ, (τέκνων σέθεν | καρ-
    διῶτι!) λήψει.

IPHIGENIA IN AULIDE.

v. 125. Αὖλιν ἀκλύσταν. Yet Aulis was celebrated for the rough meeting of opposite tides! παλίῤῥοθος. Ought it perhaps to be Αὐλίδα κλυστάν?

v. 172. Αχαιῶν....ἡμιθέων. This Αχαιῶν ought perhaps to be ἀγαύων, a less common word. The previous ᾿Αχαιῶν would easily draw off the eye of a copyist.

v. 382. ἡ δέ ἐλπὶς ought, I think, to be ἦγε δ᾽ ἐλπὶς .... (whether originated by me, or borrowed, I do not know).

vv. 448, 9. ἄνολβα of *v.* 448 and ἅπαντα of *v.* 449, for good sense, ought to exchange places.

vv. 569-573 has a confused corruption in ἔνδον, where Dindorf writes ἐνὼν with unsatisfactory sense. For αὖ κόσμος ἔνδον I wish εὔκοσμος ἄγων. "The glory of women is in domestic love; of men, in patriotic effort." But κρυπτὰν is an ugly epithet here.

v. 597. θεοί γ᾽ οἱ κρείσσους οἵ τ᾽ ὀλβοφόροι. This reading (with a new sentence beginning θεοὶ) seems to lead one astray from the poet's meaning, "the princesses are *like deities* to the common herd." I wish, θεοὶ τοι κρείσσους ἡ δ᾽ ὀλβοφόροι.

IPHIGENIA IN TAURIS.

CHORAL ODE, v. 1235.

v. 1236. ποτε Δηλιὰς εν, read ποτὶ Δηλιάσιν [τέκε], and Φοῖβόν τε for Φοῖβον τὸν.

v. 1239. Punctuate after γάνυται, then read Φέρε δ᾽ for φέρεν.

v. 1242. For λιποῦσα † ἀστάκτων † ματὴρ read λιποῦσα δαστάκτων κρατῆρ᾽. The *crater* is the well-known Delian basin, λίμναν κύκλιον of v. 1103, λίμνη τροχοειδὴς of Herodotus. Ὑδάτων here is untenable without κρατῆρα.

v. 1243. For τὰν βακχεύουσαν perhaps παρ β. We need ἐς, πρός or some equivalent.

v. 1246. κατάχαλκος ill governs δάφνᾳ. I think of κατάκαμπτος.

v. 1252. ζαθέων cannot be right. Perhaps ζατίμων.

v. 1264. τά τ᾽ ἔμελλε. We seem to need ὅσ᾽ ἔμελλε.

v. 1265. γᾶς εὐνὰς. Read χαμεύνας.

v. 1270. ἐκ Διὸς is absurd. Read ἴκτειος.

v. 1272. Θεᾶς perhaps should be dropt.

v. 1272. Before γέλασε we need for *sense* (perhaps for full metre) ὁ πατὴρ δ᾽.

v. 1276. παῦσεν. Read παύσων.

v. 1282. ξενόεντι a very strange formation. Qu. γανόεντι? ξενόεντι for πολυξένῳ is forestalled by πολυάνορι.

I write out the whole with such corrections.

[I published this in March, 1861.]

1. εὔπαις ὁ Λατοῦς

2. γόνος, ὃν *ποτὶ *Δηλιάσιν

3. *(τέκε) καρποφόροις γυάλοις

4. Φοῖβόν *τε χρυσοκόμαν ἐν

5. κεθάρᾳ σοφόν, ἅ τ᾽ ἐπὶ τόξων

6. εὐστοχίᾳ γάνυται.—Φέρε *δ᾽ ἶνιν

7. ἀπὸ δειράδος εἰναλίας

8. λοχεῖα κλεινὰ λιποῦσα, *δα-

9. στάκτων *κρατῆρ᾽ ὑδάτων

10. *πὰρ βακχεύουσαν Διονύ-

11. σῳ Παρνάσσιον κορυφὰν,

12. ὅθι ποικιλόνωτος οἰνωπὸς δράκων

13. σκιερῷ *κατάκαμπτος εὐφύλλῳ δάφνᾳ,

14. γᾶς πελώριον τέρας, ἀμφεπε μαν-

15. τεῖον χθόνιον *[χαλεπῶς περιβάς.]

16. ἔτι μιν ἔτι βρέφος, ἔτι φίλας

17. ἐπὶ ματέρος ἀγκάλαισι θρώσκων

18. ἔκανες, ὦ Φοῖβε, μαν-

19. τείων δ᾽ ἐπέβας *ζατίμων.

20. τριποδί τ᾽ ἐν χρυσέῳ

21. θάσσεις, ἐν ἀψευδεῖ θρόνῳ

22. μαντείας βροτοῖς θεσφάτων νέμων

23. ἀδύτων ὑπὸ, Κασταλίων ῥεέθρων

24. γείτων, μέσον γᾶς ἔχων μέλαθρον.

1. Θέμιν δ' ἐπεὶ Γᾶς

2. παριὼν (*ἐπὶ) παῖδα (*θεᾶς)

3. ἀπενάσσατ' ἀπὸ ζαθέων

4. χρηστηρίων, νύχια χθὼν

5. ἐτεκνώσατο φάσματ' Ὀνείρων

6. οἳ πολέσιν μερόπων τά τε πρῶτα

7. τά τ' ἔπειθ' *ὅσ' ἔμελλε τυχεῖν

8. ὕπνου κατὰ δνοφερὰς *χαμεύ-

9. νας φράζον. Γαῖα δὲ τὰν

10. μαντείων ἀφείλετο τι-

11. μὰν Φοῖβον, φθόνῳ θυγατρὸς.

12. ταχύπους δ' ἐς Ὄλυμπον ὁρμαθεὶς ἄναξ

13. χέρα παιδνὸν ἔλιξεν *ἵκτειος θρόνων,

14. Πυθίων δόμων χθονίαν ἀφελεῖν

15. μῆνιν νυχίους τ' ἐνοπάς. *(Ὁ πατὴρ δ')

16. ἐγέλασ', ὅτι τέκας ἄφαρ ἔβα

17. πολύχρυσα θέλων λατρεύματα σχεῖν.

18. ἐπὶ δ' ἔσεισεν κόμαν,

19. *παύσων νυχίους Ὀνείρους.

20. ἀπὸ δὲ μαντοσύναν

21. νυκτωπὸν ἐξεῖλεν βροτῶν

22. καί τιμὰς πάλιν θῆκε Λοξίᾳ

23. πολυάνορι δ' ἐν *γανόεντι θρόνῳ

24. θάρση βροτοῖς θεσφάτων ἀοιδαῖς.

Wherever I have changed or added, I have placed an *asterisk*.

Verse 15 is open to much doubt.

ANTIOPE.

From the Antiope,—by help of Valcknaer and Porson : address
of Zethus to Amphion.

1. Ἄμφιον, ἀμελεῖς ὧν σε φροντίζειν ἐχρῆν.
   κόρυν μὲν [ἐν μάχαισιν] οὐδαμοῦ φέρεις·
   ψυχῆς δ' [ἀμαυρῶν] ὧδε γενναίαν φύσιν,
   γυναικομίμῳ διαπρέπεις μορφώματι.

2. οὔτ' ἐν δίκης βουλαῖσιν ὀρθῶς ἂν λόγον
   προθεῖο πιθανὸν, οὔτ' ἂν ἀσπίδος *προτὶ
   κύτει γ' ὁμιλήσειας, οὔτ' ἄλλων ὕπερ
   νεανικὸν βούλευμα βουλεύσαιό [τι].

3. Μοῦσάν τιν' ἄτοπον εἰσάγεις, ἀσύμφορον,
   ἀργὸν, φίλοινον, χρημάτων ἀτημελῆ.

4. κακῶν κατάρχεις τήνδε Μοῦσαν εἰσάγων,

5. †κ'ῳδαῖς σχολάζων.

6.   ὦ 'γαθ', ἀλλ' ἐμοὶ πιθοῦ,
   παῦσαι δ' ἐλέγχων, πραγμάτων δ' εὐμουσίαν
   ἄσκει, τοιαῦτ' ἄειδε, καὶ δόξεις φρονεῖν,
   σκάπτων, ἀρῶν γῆν, ποιμνίων δ' ἐπιστατῶν,
   ἄλλοις τὰ κομψὰ ταῦτ' ἀφεὶς σοφίσματα,
   ἐξ ὧν κενοῖσιν ἐγκατοικήσεις δόμοις.

7. καὶ πῶς σοφὸν τοῦτ' ἐστὶν, εἴτις εὐφυᾶ
   λαβοῦσα τέχνη φῶτ' ἔθηκε χείρονα,
   μήτ' αὐτὸν αὑτῷ δυνάμενον *βοηδρομεῖν
   μήτ' *ἐκρύεσθαι;

8.   ἀλλὰ ῥῖψον τὴν λύραν,
   κέχρησο δ' [ἀλκίμοισιν ἡρώων] ὅπλοις,
   [σὺν οἷσι λαμπρυνεῖ γε].   9. πᾶς γὰρ ἐστ' ἀνὴρ
   ἐν τῷδε λαμπρὸς κἀπὶ τοῦτ' ἐπείγεται,
   νέμων τὸ πλεῖστον ἡμέρας τούτῳ μέρος,
   ἵν' αὐτὸς αὑτοῦ τυγχάνει βέλτιστος ὤν.

CRETES.

The very interesting fragment of the Κρῆτες, recovered from Porphyrius, was perhaps quoted by him *memoriter* and slightly dislocated. Its opening
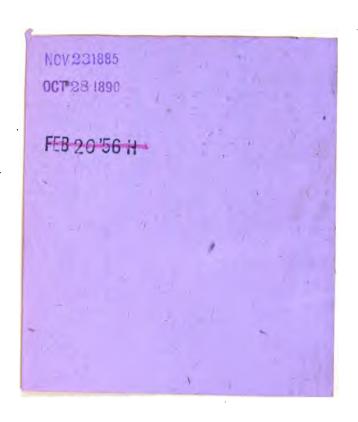
Φοινικογενοῦς παῖ τῆς Τυρίας | τέκνον Εὐρώπας

is hardly grammatical, and the παῖ with τέκνον inadmissible. The simplest correction is by the vocative Φοινικογενὲς, addressing Minos. Next οὓς surely ought to be οἷς,—"temples *to which* the cypress affords beams." Also Χαλύβων πελέκει will much more intelligibly follow close upon αὐθιγενὴς. In the next sentence I suppose the ὠμοφάγοι δαῖτες are the αἷμα τραγοκτόνον of the Bacchae, and τελέσας means that he *finished off* with such food, on taking to Vegetarian diet. But here too the grammar is imperfect. To fill it up, I suggest the insertion of something like θιάσοις ἐμίγην after the participle ἀνασχών. In the final sentence one mode of righting the grammar is, to transpose καὶ νεκροθήκης οὐ χριμπτόμενος immediately before πεφυλάγμαι. From these small changes we obtain

> * Φοινικογενὲς παῖ,—τῆς Τυρίας
>   τέκνον Εὐρώπας καὶ τοῦ μεγάλου
>   Ζανὸς,—ἀνάσσων
>   Κρήτης ἑκατομπολιέθρου!
> ἥκω ζαθέους ναοὺς προλιπὼν,
> * οἷς αὐθιγενὴς Χαλύβων πελέκει
>   τμηθεῖσα δοκοὺς παρέχει στεγανοὺς
>   καὶ, ταυροδέτῳ κόλλῃ κραθεῖσ᾽,
>   ἁρμοὺς ἀτρεκεῖς κυπάρισσος.

ἁγνὸν δὲ βίον τείνομεν, ἐξ οὗ
Διὸς Ἰδαίου μύστης γενόμην,
καὶ νυκτιπόλου Ζαγρέως βιοτὰς
τάς τ᾽ ὠμοφάγους δαῖτας τελέσας
μητρί τ᾽ ὀρείᾳ δᾷδας ἀνασχὼν
*[θιάσοις ἐμίγην] καὶ Κουρήτων
βάκχος ἐκλήθην ὁσιωθείς.
πάλλευκα δ᾽ ἔχων εἵματα, φεύγω
γένεσίν τε βροτῶν τήν τ᾽ ἐμψύχων
βρῶσιν ἐδεστῶν, καὶ νεκροθήκης
οὐ χριμπτόμενος πεφύλαγμαι.